

MUSIC LOVERS' PHONOGRAPH

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Interested In Recorded Music and Its Development*

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No. 11

Edited by
AXEL B. JOHNSON



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MUSIC LOVERS'
PHONOGRAPH
MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

THREE new Masterworks Sets are issued by the Columbia Company, Schumann's Piano Concerto by Fanny Davies (a former pupil of Madame Schumann) and the Royal Philharmonic Orchestra conducted by Ernst Ansermet (Set No. 114), Strawinski's Fire Bird Suite in complete form conducted by the composer (Set No. 115), and Chopin's Piano Sonata in B flat minor, Op. 35, played by Percy Grainger (Set No. 116). The sonata has not yet reached the Studio as this is written, but if it arrives in time a "Too Late for Classification" review will be slipped in this issue. Undoubtedly it will emulate the success enjoyed by Grainger's recording of the Chopin Sonata in B minor (Masterworks Set No. 32), one of the most sensational major piano recordings of phonographic history. The Schumann Concerto is a fine recorded performance, but the Strawinski work has unusual interest in addition to sound merit. Strawinski is by no means a great conductor, but he gives a new and remarkably effective idea of the way his lovely Fire Bird music should go. This is the first complete recorded version of the ballet.

Among the other Columbia orchestral works, I much prefer the two records by Arbos and the Madrid Symphony Orchestra—Turina's *Procesion del Rocio* and Arbos' own *Noche de Arabia*—to the two by Dohnanyi and the Budapest Philharmonic—Liszt's *First Hungarian Rhapsody* and Berlioz' *Rakoczy March*. The Spanish works

are both remarkably fine, but Dohnanyi's reading of the Liszt work is rather disappointing. The instrumental releases include Bridge's *Melodie* and Popper's *Gavotte*, played by Felix Salmond, 'cellist; Ravel's *Jeux d'eau* played by Robert Casadesus, pianist; Debussy's *La Plus Que Lente* and Goeyens' *Paysage Triste* played by A. Dubois, violinist; Commette's organ *Scherzo* played by the composer on the organ of St. Johns Cathedral of Lyons, France; Fauré's *Après un Rêve* and a Mozart Minuet played by Yovanovitch Bratza, violinist. The strong vocal list includes the Bridal Chorus from *Lohengrin* and the Spining Chorus from *The Flying Dutchman* sung by the Irmeler-Madrigal Chorus, arias from *The Barber of Seville* and *Boheme* by Dino Borgiolo and Gino Vanelli, Handel's *Angels Ever Bright and Fair* and an aria (*Non so piu cosa*) from *Figaro* by Anna Case, and two Negro Spirituals by Edna Thomas (*I Got Shoes* and *Nobody Knows*). Special praise goes to the records by Salmond, Dubois, Bratza, Case, and Thomas. The Grand Odeon Orchestra is heard under the Columbia label in very brilliant performances of Holzmann's *Blaze Away* and Strauss' *Radetzky March*. The popular vocal and dance lists are unusually extensive.

The Victor feature release does not appear in the regular supplement but in the Special Educational List No. 6, a remarkable collection of outstanding recordings, topped by Haydn's *Surprise*

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Symphony played by Koussevitzky and the Boston Symphony. This is without doubt one of the finest recorded symphonies in the long and ever-growing list. One can hardly realize the true extent of Koussevitzky's genius until he hears this performance, as polished and yet as spirited as any I have ever heard on records or in concert. I can recommend it without any reservations. The other album set from Victor this month is Schumann's Trio in D minor, played by the "all star" ensemble, Cortot, Casals, and Thibaud. In every way it is quite up to the standard set by their immensely popular recording of the Schubert Trio in B flat. Willem Mengelberg and the New York Philharmonic-Symphony Orchestra are heard in Saint-Saëns' symphonic poem *Omphale's Spinning Wheel*, one of the favorite acoustical Mengelberg works. The re-recording further amplifies the effectiveness of Mengelberg's reading. Rosario Bourdon and the Victor Symphony provide the only other orchestral on the regular supplement—a spirited performance of the *Fra Diavolo Overture*.

The Victor vocal list is unusually fine this month. It is topped by two superb works, *Ye That Now Are Sorrowful* from the Brahms Requiem, sung by Florence Austral with the Royal Opera Chorus and Orchestra under Barbirolli, and a new Onegin release, Schubert's *Du bist die Ruh'* and Liszt's *Die Lorelei*. The Metropolitan Chorus sings two brilliant choruses from *La Gioconda*, Titta Ruffo and Beniamino Gigli each has a disk of Italian songs, Galli-Curci sings *My Old Kentucky Home* and *Love's Old Sweet Song*. Renee Chemet plays two popular Victor Herbert songs in violin transcriptions, Marian Anderson re-records two Negro Spirituals, and the Associated Glee Clubs of America, some 4000 male voices, are to be heard in a sensational record made at an actual performance in Madison Square Garden. After nearly a year of recording inactivity Sousa and his Band again appear on the Victor List, this time with one of his best recordings to date, *Golden Jubilee* and *Riders of the Flag* marches. On the Educational List, besides the *Surprise Symphony*, are the Coates version of *Death and Transfiguration*, two beautiful Mozart arias sung by Elizabeth Schumann, Weber's *Euryanthe* in a vigorous performance by Dr. Blech, two movements from the Vienna Philharmonic's recording of Beethoven's Eighth, and a variety of smaller works, all of which are mentioned in the special review elsewhere in this issue.

Odeon offers several highly significant disks. Max Von Schillings conducts an effective version of Beethoven's *Egmont Overture*; Dr. Weissmann conducts brilliant performances of the *Preludes to Acts I and IV of Carmen*; Fritz Busch conducts two excerpts from Strauss' *Egyptian Helen*; and a celebrity quintet—Lotte Lehmann, Richard Tauber, Grete Merrem-Nikisch, Karin Branzell, W. Staegemann—gives a tremendously brilliant performance of the finale to Act II of Johann Strauss' *Gypsy Baron*. The dance and popular lists contain many outstanding records.

From Brunswick we have sturdy song perform-

ances of Duna and Herbert's *Gypsy Love Song* by John Charles Thomas—one of his best records to date; very pleasing violin transcriptions of the *Song of Love* from *Blossom Time* and Erwin's *I Kiss Your Hand, Madame*, played by Max Rosen; and an interesting coupling of *Alice Blue Gown* and *With a Song in My Heart*, played by the Brunswick Salon Orchestra under Louis Katzmann. As always, the dance list is a treasure mine for purchasers of the best dance records.

There are fewer "finds" than usual this month in the foreign supplements. Those from Victor are two coloratura arias by Toti dal Monte, a charming *Dollar Princess Medley* by Shilkret and the International Orchestra; two tango disks by Marek Weber's orchestra; and march records by the National Military Band and the U. S. Army Band. Columbia features waltzes by Don Avlon's Orchestra; salon pieces by Andy Sanella and his Trio; and the customary Irish releases. Odeon boasts the leading foreign releases: a *Jonny Spielt Auf* Selection by Dajos Bela's Orchestra; the *Blue Danube Waltz* by the Seiber Chorus and Orchestra; two organ chorales by Paul Mania; *Die Lorelei* and *Abschied* sung by the Berliner Lehrer-Gesangverein under Prof. Rüdel; and a Swedish dance coupling by Dajos Bela's Orchestra. Brunswick confines its attention to Italian and Spanish-Mexican records only. Gilda Migonette is featured among the former, and an extensive miscellany of Spanish-American artists and ensembles among the latter.

The only importations received at the Studio so far this month are the Bach Concerto for Two Violins played by Mr. and Mrs. Witek, Henriette Renie's Harp Concerto played by the Composer and the Paris Philharmonic, and Bizet's *Patrie Overture* played by Cloëz and the Grand Symphony Orchestra of Paris.

Few new works of outstanding significance are issued in England this month. The H. M. V. feature is Stokowski's recording of Beethoven's Seventh, out in this country for nearly two years. Apart from other American re-pressings the principal H. M. V. releases are a re-recording of Saint-Saëns' *Piano Concerto in G minor* played by de Greef and the New Symphony Orchestra under Landon Ronald (three records), re-recordings of Schumann's *Carnival* and Debussy's *Children's Corner* played by Cortot, arias from the *St. Matthew Passion* (*Have Mercy, O Lord*) and *Israel In Egypt* (*Thanks to be God*) sung by Rosette Anday accompanied by the Vienna State Opera Orchestra under Karl Alwin, four songs on one record by Paul Robeson (*Oh Rock Me Julie*, *Oh Didn't It Rain*, *Get On Board*, and *Dere's No Hidin' Place*), a two-part recording of *Isolde's Narrative and Curse* (*Tristan and Isolde, Act I*) sung by Frida Leider and Elfriede Marherr-Wagner with the Berlin State Opera Orchestra under Dr. Blech, Bizet's *Toreador Song* and the *Mirror Song* from *Tales of Hoffman* sung in German by Rudolph Bockelmann with the Berlin State Opera Orchestra and Chorus under Clemens Schmalstich, four 16th and 17th century songs sung by John Goss to lute accompaniment, Byrd's

Exsurge Domine and Child's O Bone Jesu Sung by the Westminster Abbey Special Choir, Brahms' E flat Rhapsody and Ravel's Jeux d'eau played by Moiseivitch, and a disk of miscellaneous piano pieces played by de Greef (Moszkowski's Serenade, Chopin's Etude Op. 18, No. 3, and Waltzes in G flat and D flat.)

Excluding re-pressings the leading British Columbia releases include the Fledermaus Overture played by Bruno Walter and the Berlin State Orchestra, the Prelude to Act III of Tosca played by Molajoli and the Milan Symphony Orchestra, Beethoven's Quartet in A (Op. 18, No. 5) played by the Capet String Quartet, Rimsky-Korsakow's Capriccio Espagnole played by Sir Hamilton Harty and the Halle Orchestra, the Mask Trio from Turandot sung by Nessi, Baracchi and Venturini, guitar solos (Massenet's Elegie and Gomez's Gavota) played by Guillermo Gomez, four choruses from Judas Maccabaeus sung by the Sheffield Choir under Sir Henry Coward, and two choruses from Turandot (Invocazione alla luna and Gira la cote) sung by La Scala Chorus. For novelty there is a record of South Sea Islands' "Pidgin English" by C. W. Collinson. The new International Educational Society releases are lectures on Chopin by E. Markham Lee, The Supply of Oxygen by Prof. A. V. Hill, Jane Austen by Shelia E. Dimsey, An Introduction to Virgil by Prof. R. S. Conway, and a Survey of the League of Nations by Sir Eric Drummond (by arrangement with the Secretariat of the League of Nations).

Parlophone lists the Dance of the Hours played by Dr. Weissmann and the Berlin State Orchestra, the Waltz Scene from Strauss' Intermezzo played by Hans Knappertsbusch and the Berlin State Orchestra, Dvorak's 'Cello Concerto (three records) played by Emmanuel Feuermann with the Berlin State Orchestra under Michael Taube, Chopin's Etude in E (Op. 10, No. 3) and an original Spieluhr played by Emil von Sauer, and two all-star records from Der Rosenkavalier, including the great Trio, sung by Seinemeyer, Merrem-Nikisch, Stunzer, and Liszt, and conducted by Dr. Weissmann. A celebrity quintet (Lehmann, Tauber, Merrem-Nikish, Branzell, and Staegemann) sing a two-part version of the finale of Act II of Der Fledermaus, Emmy Bettendorf sings Solvejg's Song and Kennst du das Land? from Mignon, and Nino Piccaluga sings arias from Faust (Salve dimora) and Carmen (Flower Song).

A number of new works are announced by the National Gramophonic Society: Debussy's Sonata for violin and piano (three parts) played by Andre Mangeot and Lyell Barbour, Debussy's Prelude—Les sons et les parfums tournent dans l'air du soir played by Lyell Barbour, and two records of piano solos by Kathleen Long—Mozart's Sonata in D (K. 76), two pieces from Gottlieb Muffat's Suite in B flat, and Couperin's Tic-Toc-Choc ou Les Maillotins.

Miscellaneous Continental releases: Berlioz' Benuvento Cellini Overture played by Prüwer and the Berlin Philharmonic (Polydor), Greig's Son-

ata in G, Op. 13, played by Paul Goodwin and Alex Larkin (Polydor), Mehul's La Chasse du Jeune Henri Overture played by Alix and the French Symphony Orchestra (Parlophone), Shumann's Dichterliebe sung by Thomas Denjs (Dutch H. M. V.), two Bach Chorales (O Tod, wo ist dein Stachel nun and Wenn ich einmal soll scheiden) sung by the Choir of St. George's Church, Berlin, three Slavonic Dances of Dvorak Nos. 1, 2, and 16) and the Eighth Polovetskian Dance from Prince Igor played by Issai Dobrowen and the Grand Symphony Orchestra (Parlophone), Tales from the Vienna Woods by the Seiber Chorus and Orchestra (Parlophone), Honegger's Chanson and Berceuse des Sirenes and Roussel Amoureux Separes sung by Mlle. Croiza accompanied by the respective composers (French Columbia), Strawinski's Feu d'Artifice and Ravel's Enchanted Garden (from the Mother Goose Suite) played by Pierné and the Concerts Colonne, two choruses from Haydn's Creation sung by the Berliner Singakademie under Georg Schumann, Berlioz's Benuvento Cellini Overture again by Pierné and the Concerts Colonne, Smetana's Libussa Overture by the Berlin State Orchestra (Parlophone), Ravel's Mother Goose Suite by Inghelbrecht and the Concerts Padeloup (Pathe-Art), Honegger's Rugby by Coppola and the Grand Symphony Orchestra (French H. M. V.), the Prelude to Act I of Tristan by Strauss and the Berlin Philharmonic (Polydor), Beethoven's Gassenhauer-Trio by the Chamber Music Society of Munich (Polydor), Schubert's E flat Trio (Op. 100) and Mozart's Trio No. 2 in B by Raucheisen-Szanto-Disclez (Polydor), and a long series of Chopin recordings by Raoul de Koczalski (Polydor).

In my last month's General Review I stated that there was no Masterworks album from Columbia that month. This was a rather serious mistake, made under a misapprehension. Masterworks Set 114 (the Schumann Concerto) was released during July, but owing to a delay did not reach the Studio until after my General Review had been written. However, it and the two records by Arbos and the Madrid Symphony Orchestra were given stop-press mention under the heading of "Too Late for Review."

At last I can definitely announce the long awaited indexes, which will now include the first three volumes of the magazine. There have been no less than four eager gramophiles who tried their hands at these indexes without success, but now I am glad to say that this complicated and difficult task is in the capable hands of Rev. Herbert B. Satcher of Cheltenham, Penna., a frequent contributor to these pages. Detailed description of the indexes will be given next month. Meanwhile the work is rapidly being rushed to completion and we hope to have them available by November.

Herbert B. Satcher

Massenet and His Music

By JAMES HADLEY

(Continued from the last issue)

IN 1865 Massenet regretfully bade farewell to Rome and the Villa Medici, and soon after a one-act comic opera called "La Grand Tante" was brought out at the Opéra-Comique, following the rule that every "Prix de Rome" winner should have a one-act work presented at this theatre. The leading parts were assumed by Capone, the best lover ever seen on the lyric stage, and Mlle. Marie Heilbronn for whom it served as a debut for her first original creation, and who afterwards was the first "Manon." "La Grand Tante," however, created no extraordinary ripple of excitement, and was soon laid aside. At this time Massenet produced numerous pieces for the piano; among others, the "Valse très lente," "Eau dormante," and "Eau courante," well known as salon pieces. The "Sept improvisations" are of great difficulty. The "Dix Pièces de Genre" (op. 10) are charming; in this volume is found the famous "Elegie," played by the violoncello in "Les Erinnyes." Though an exceptionally busy man, Massenet occasionally found time to mingle in society. There is an amusing story of how, one evening after dinner, his hostess insisted that he listen to her daughter while she played the master's "Sarabande Espagnole." Massenet sat motionless, with the unrevealing expression of a sphinx. As the performance concluded amid a shower of false notes, Madame — asked his opinion of her daughter's talent. Massenet paused for a moment, as if considering his words, then said impressively:—"It is quite evident that the young lady had received a Christian education."

"Indeed?", exclaimed the lady, extremely surprised at the words. "And may I ask why?"

"Because she so scrupulously observes the precept of the evangelist," answered Massenet, "her right hand knoweth not what her left hand doeth!"

As a general thing, however, he was generous to a fault in his judgment of others.

Some few years ago a young composer, Louis Ganne, wrote an Intermezzo, which he called "Extase." It was first heard in Paris and speedily became popular.

One evening Massenet was dining with Carolus Duran at Voisin's,—a choice little repast of stewed prawns and chablis, with some unbelievably perfect hot-house nectarines. During the evening the café orchestra played the "Extase."

"What is that piece?" asked Massenet, "and who wrote it?"

"No one that you ever heard of," responded the great painter. "However, there he is!", he con-

tinued, indicating the young man, who was sitting with a party of friends, a few feet away.

"Good!"—said Massenet. He then wrote upon the back of the menu-card:—

"MONSIEUR LOUIS GANNE:—

My dear Sir:—

Your "Extase" is exquisite; wish that I had written it!

All my compliments,—

—Massenet."

giving the card to an attendant, he despatched it to the young composer, whose surprise and delight may be imagined.

The fashion in which the note was signed reminds me that Sibyl Sanderson once told me that Massenet had a particular aversion to his first name,—Jules. Miss Sanderson said that, good friends as they were—she had never used the name in her association with the composer. Both friends and business associates always avoided using it any more than was absolutely necessary.

This Intermezzo, "Extase", has been beautifully recorded by the Tollefsen Trio (Victor, 35030-A). This famous organization has done splendid work in furthering the interests of Chamber Music in America. The record is a gem. After three arpeggio chords of introduction, the melody is played superbly by Mr. Paul Keefer, the 'cellist of the organization, with a richness of tone that makes one wish for more recordings from this fine artist.

Also, it useless to deny the fact that Massenet was sensitive as an exposed nerve to any sort of a criticism of his own works. On the day of the public dress rehearsal of one of his operas he fled Paris, sullen, temptestuous in his moods, and, often in a violent temper.

Without underestimating the skill and inventiveness displayed in these morceaux for the piano, it must be admitted that it is in his songs that we find the true Massenet. He has written more than a hundred solo songs . . . indeed, there are six volumes of twenty each—without reckoning a number which have been printed separately. Here his fervid, emotional style is displayed to the most favorable advantage. There are very attractive records of some of these songs. Especially good are the following:—

"Ah, si les Fleurs Avaient les Yeux", sung by Madame Alda, (Victor, 87066); "Pensée d'Automne," sung by the baritone, Armand Crabbe, (Victor, 68308-B); "Ouvre tes Yeux Bleus", sung by Madame Alda. (Victor 64451); "Je T'Aime (I love thee) sung by Alfred Piccaver, (Odeon 0-8103, RXX). This record is a remark-

able one; it was much admired by Massenet himself, the composer highly commending the splendid voice and sympathetic interpretation of the American singer. Especially beautiful is the orchestral prelude.

There is, also, another fine rendering of this same song by Charles Dalmores, (Victor, 87120).

Mr. Piccaver, it will be recalled, is the Albany youth who was for a number of years the leading tenor of the Vienna State Opera, and whose immense popularity incurred the undying enmity of Madame Maria Jeritz.

Of great beauty, also, are the following:—"Sonnet Matinal", sung by Edmond Clement (Victor, 64294) and the bewitching "Si tu Veux, Mignonne", sung by the French basso, Plançon, (Victor 81076), though the first four numbers are possibly among those most spontaneous in melody and the most piquant harmonically.

The second opera that Massenet wrote was entitled "La Coupe du roi de Thule"; entered in a contest arranged by the Ministère des Beaux Arts. Forty-one composers competed for the prize. The winner was Eugene Diaz. Massenet's opera was never performed; he withdrew his score, and transferred the best of its music to others of his works, "Les Erinnyes", and, "Le Roi de Lahore". Three years later—in 1872, the young composer again challenged the attention of Paris. His next operatic work was "Don César de Bazan", brought out at the Opéra-Comique, serving as a debut for the popular baritone, Jacques Bouhy. It achieved a brief but encouraging success, and drew favorable notices from the critics. There is hardly one of Massenet's operas which has not contained at least one number—often more—which has become famous. In this case it is a vivacious and sparkling entr'acte—the "Sé villana". Originally an orchestral interlude, it was later arranged by Massenet as a song, and the Victor Co. offers a wonderful record of this number, sung in dazzlingly brilliant style by Madame Melba, (No. 6216). The coloratura passages are executed with marvelous precision, and the closing trill is almost unbelievable in its perfection. With the single exception of the "Caro nome", from Rigoletto, (Victor, No. 6213) this is undoubtedly the most remarkable record in Melba's list.

Happily, the composer was soon to have an opportunity of proving his worth in the incidental music—of considerably larger form, and of much artistic importance—which he wrote for "Les Erinnyes", the antique tragedy by Leconte de Lisle. The three numbers composing the "Divertissement"—the "Greek Dance"; "The Trojan woman regretting her country", and the "Dance of the Saturnalias", have been applauded the world over. Another page of the score—the "Invocation of Electra", is the most widely known, and is familiar to all music-lovers under the title of "Elegie—a song of mourning". This rarely beautiful inspiration has been recorded by many artists. My favorite record of this number is the one sung by Madame Emma Eames, with a cello obligato by Josef Hollmann (Victor, 88014).

It is sung with surpassing beauty of tone, and, what is equally important, with exactly the correct accent of resignation and artistic restraint... it is not a bravura air, and there should be, on the other hand, no suspicion of tearing passion to tatters. The version by Caruso and Elman (Victor, 8007) is just a bit too full-blooded and luscious to suit me. Caruso was never at his best in French music, and his lack of vocal reticence is plainly seen here. If, however, one can forget the character of the "Elegie", considered as a composition, it is possible to enjoy—and very greatly, too, the triumphant clarion call of that golden voice, and the perfumed honey which seems to drip from Elman's magic bow.

The morning after Emma Eames' debut in Gounod's "Romeo et Juliette", all Paris was ringing with the praises of her divine voice and statuesque beauty. Massenet was furious at his failure to first present Sibyl Sanderson, his protégée and the object of his especial admiration, but, with true Parisian wit and gallantry, he made the best of the situation, and the first note of congratulation to be received by Madame Eames was the one written by the composer of "Les Erinnyes". This was followed by a tremendous bouquet of American Beauty roses, and, later on, Massenet offered to coach the young girl in the interpretation of certain of his songs. One of them was the "Elegie", so we may rest assured that Madame Eames sings this famous number exactly as its composer wished it to be sung.

In reviewing the performance of "Les Erinnyes", the critic of "Le Temps" observed with much truth:—

"Massenet is even more of a colorist than a symphonist." This is easy to comprehend, in part, at least, for the sort of antique coloring to his music—a quality that is captivating as it is unusual. In this connection, Massenet's own words are of much interest:—

"In writing "Les Erinnyes", it was the love that I felt for an exquisite Tanagra statuette that dictated to me the dances for the first act of Leconte de Lisle's admirable drama."

The orchestration is superb, and will fully repay any amount of careful study. Indeed, the best French works abound in the most exquisite details, which is only another way of saying that their composers prefer color to breadth. It is a significant fact that the finest organ reeds—such as the "Vox humana"—are all made in France.

The music of "Les Erinnyes" is as greatly admired by connoisseurs as it is by the general public. Indeed, Massenet seems to possess the secret of being able to write good music that is, at the same time, popular, as well. It is sincerely to be hoped that the admirable "Divertissement", with its three movements of classical beauty, will soon become available upon the disks.

The "Phèdre", overture is the most dramatic and the most beautiful composition which has been heard from the gifted and learned Massenet. It was first heard in 1874, at the Cirque d'Hiver, and achieved a memorable triumph.

The score bears as its epigraph the lines of Racine:—

"Ce n'est plus une ardeur dans mes veines cachée,

C'est Venus tout entière a sa proie attachée.

In mythology we read that Phaëdra (Phèdre) the daughter of Minos and Pasiphaë, rulers of the island of Crete, became the wife of Theseus. That hero had previously married Antiope, and by her had a son, Hippolytus. Phaëdra subsequently became enamored of her step-son and when the latter rejected her love, slandered him to his father, which resulted in the death of Hippolytus. Phaëdra, desperate in the consciousness of the wrong she had done, killed herself.

Upon this fable Racine constructed his drama, "Phèdre", and Massenet's overture is intended as an introduction to Racine's play.

Mr. Hubbard Harris, the editor of the programme books of the Chicago Symphony Orchestra, has prepared a lengthy programmatic explanation of the work, without stating, however, whether the "story" had been approved by the composer. At no time has Massenet indicated anything of the sort. It is evident that he never intended his overture to be regarded as a symphonic poem—programme-music, whose action might be followed note by note in the score.

From the purely symphonic point of view, the overture is based upon two motives which alternate—an andante, sad, melodious and strong, of singularly impressive beauty; it almost sounds, barring the instrumentation, like Mendelssohn; and an impassioned allegro, of decidedly more modern facture, which is designed to characterize the amorous fury of Phèdre.

It has been urged—and with some show of truth—that the music is as much Oriental in thought as it is antique, but this savors rather of hypercriticism.

The Overture is very beautiful and very impressive, and the finale works up to a climax of passion in a manner that reflects the highest credit on the great composer's command over the multitudinous resources of the modern orchestra.

The "Phèdre overture, superbly played by the San Francisco Symphony Orchestra, under the direction of that eminent conductor, Alfred Hertz, is fortunately, available on a 12-inch Victor record, Parts 1 and 2, No. 6539. This disk should be in the collection of everyone who loves the best in the domain of recorded music.

Soon after the production of "Les Erinnyes", Massenet finished his three-act "sacred tragedy", "Marie Magdeleine", with the celebrated Pauline Viardot in the leading rôle. The success of this "sacred opera" was enormous. The composer has purposely avoided the term "oratorio". A loyal and admiring biographer, M. Arthur Pougin, says:—"M. Massenet has not adopted, and did not desire to adopt, on this occasion, the broad, noble and pompous style of oratorios. A painter and a poet, he endeavored in this novel and tender work to give prominence to reverie and landscape; further, he has introduced the tones of a genuinely human passion, a somewhat earthly

tenderness, which would have opened the door to adverse criticism if it could be supposed that he wished to follow upon the traces of Handel, Bach, and Mendelssohn." So, instead of dry and arid stretches of formal recitative, we find melodies of melting sweetness; suave, and impregnated with a perfume of youth and poetry. The orchestra is handled with the utmost refinement of modern skill. "Marie Magdeleine" bears a close resemblance to Rubinstein's "sacred" operas—the character of its music is conditioned upon scenery and action, which, if not presented, must at least be imagined. In fact, thirteen years later "Marie Magdeleine" was actually produced as a music-drama with scenery and costumes, at the Opéra-Comique in Paris. The first scene is unqualifiedly charming—a delicious pastoral movement surcharged with Eastern color. This scene shows the Magdalen at a fountain near the gates of Magdala. The French Gramophone Co. offers a very beautiful record of this cantilene:—"C'est ici Même . . . A Cette Place", which is considered to be the finest sustained air of the entire score. It is recorded upon a 12-inch disk, and sung with much charm by Mlle. Yvonne Brothier, a lyric soprano of the Opéra-Comique, (W. 490).

Next came his first grand opera, "Le Roi de Lahore," a spectacular opera, eminently suited to the vast stage of the Académie Nationale de Musique. The scene of the opera is at the time of the Mussulman invasion of India led by the Sultan Mahmond. It was produced on a grand scale, and obtained a great success. The opera's fine overture is conceived in the classic form, and is of distinguished beauty. It opens with a symphonic description of the tumult of the battle in the desert of Thol. This is followed by a long-breathed phrase of the love-music—languorous and caressing. One of the most delicate of these amorous adagios of which Massenet is the supreme master is here sung by the violins. The overture is firm in its symphonic texture, admirably worked out, the finale being of an extraordinary effect in its dizzying whirl and rush. The closing allegro is remarkable for its daring modulations. It is entirely in character, however, and is fully entitled to rank among the finest modern overtures.

The Columbia Gramophone Co. of London, offers a magnificent recording of the "Roi de Lahore" overture. It is played by the Garde Republicaine Band of France; recorded on a 12-inch disk, No. 635; Parts 1 and 2. It may be that none but French musicians could interpret French music with such superb artistry. However that may be, this record is a noteworthy one, and would be an important addition to any collection of phonograph disks.

Admittedly a spectacular opera, especial interest centered in the gorgeous spectacle of the Indian Paradise of the 3rd act. There is an opening "Marche Celeste", and Pantomime music which accompanies the posturing of the Hindu apsaras. The first air de ballet is of extreme originality and finesse. This Adagio is a slow melody in 6-8 time, sung by the saxophone, and of a truly Oriental languor. The twittering of

the woodwinds in ascending and descending chromatics, at the close of each phrase, forms a most novel effect. It is here that M. de Bury discovered the "convulsions of the orchestra". The motive of the Adagio, transcribed to 3-4 time forms the "Roi de Lahore Valse." One hardly knows which most to admire—the richness of the melodies or the delightful surprises of the instrumentation.

The gem of the score is, however, generally conceded to be the aria, "O Promesse de mon avenir" ("Oh promise of a joy divine"), the suave cantilena for the baritone, in act 4, which has

long been admired as one of the most beautiful romances ever written.

Every baritone has sung—or tried to sing—this wonderful number, but even in such an embarrassment of riches it is possible to make a choice. To my mind, the most remarkable performance of this song is the record made by that king of baritones, Battistini, whose interpretation is artistic in the highest degree, (No. 6046). Hardly less notable is the version by Emilo de Gogorza—it is truly superb (No. 88172). Both records are issued by the Victor Co.

(To be continued)

The Growth of Discord in Music II

By ALFRED H. MEYER

IN the preceding article the concern was chiefly to show the historic instability of definitions of discord and concord,—or consonance and dissonance—; to show the gradual acceptance of more and more intervals as consonances; to name the first actual uses of dissonances in musical composition. The one characteristic thing about these dissonances was that in some way or other they were all "prepared", that is, they entered step-wise according to the notes of the scale-line, or by being held over from other consonances; they passed to other combinations, were "resolved", by exactly the same process, that is, by proceeding step-wise or by continuing to be sustained. The beginning of the new harmonic era dates from the first use of dissonances without preparation, that is, by being taken or approached by a leap rather than step-wise. Roughly the date 1600 is assigned to this event. But the harmonic period of 1600-1900 never accepted freedom from the law requiring "resolution" of a dissonance. Gradually there came an increasing liberality in the introduction of dissonance; but a similar practise in leaving them (except for isolated cases) had to wait for the twentieth century, or, to speak with absolute accuracy, for the very end of the nineteenth. Marchetti's rule about "the part that offends the ear by one of these discords" has had a long life!

The interval which was first introduced freely, without preparation, was the seventh. It is undoubtedly more than coincidence that this interval is also the next in the physicist's harmonic series, the one which results from dividing a string into even equal part. Claudio Monteverdi (1567-1643) is generally given credit for having used it first. Mr. Edmonstoune Duncan in the Monthly Musical Record of September first, 1904, thus writes of this achievement:

"He provoked the most learned musicians of his day into what has been as bitter a contro-

versy as any known in the annals of music. He defended himself, says Burney, 'in prefaces and letters prefixed to his works but his best defense was the revolution he brought about in counterpoint for his licences, pleasing the public ear (!!!) were soon adopted not only by dilettanti but by professors.'" How contemporaneous much of this sounds: one is tempted to become trite and remark that the world does not change very much after all.

Burney himself places the first use of this dissonance in Monteverdi's "Orfeo" of 1608, but then lamely admits that Cavalieri had done something similar in "L'anima e Corpo" of almost a decade earlier. But one can counter with another example in the fifth book of Monteverdi's Madrigals "Cruda Amarilli" of 1599, in which an unprepared seventh and an unprepared ninth are both to be found. At a matter of fact, if one were to speak with scholarly exactitude one would have to admit that there were isolated examples of an even earlier date. Mr. Duncan in the article from which we quoted above mentions an example from the fourteenth century and another from the fifteenth. These however are not much different from the contrapuntal device of "changing tones",—really a free resolution of a passing tone. Another example, the "Agincourt Song" from the Bodleian manuscript cannot be accounted for by any of the old contrapuntal practises. Nor can an example by Cornish of about 1520, nor one by Farnaby of about 1560 in the Fitzwilliam Virginal book. On the other hand, an example by Henry VIII (1491-1547) is merely the use of a seventh as an accented passing tone,—which is not allowed by strict contrapuntists even in the year 1929. Duncan sums up the significance of these examples admirably:

"It has been shown that certainly as early as the fifteenth century the Dominant Seventh chord had been used without preparation in two-part

music. It is further seen, from the Bodleian MS. that the same century had witnessed the advent of the 'phenomenal chord' (*sic*) in all the glory of three parts. Proceeding onwards, we find that Henry VIII., Mouton and Giles Farnaby offer us examples which are not to be lightly set aside. No doubt the reader is entitled to regard the instances offered as random ones, outside the pale of established custom, for that indeed was reserved for Monteverdi to achieve. But enough has been advanced to show that Monteverdi's discovery taken as a mere discovery (apart from its general adoption) had been anticipated by upwards of 150 years."

To which one may add that quite possibly the use of the interval was more or less common in the popular practise of the period immediately preceding Monteverdi, that is to say in music of so humble and homely origin that it was never reduced to notation. Frequently such sung popular practise has preceded the "discoveries" of the learned. But in any case, with Monteverdi and his contemporaries it began to receive general acceptance. And of its value we may again quote the enthusiastic Burney.

Of the originator of the Dominant Seventh harmony he says that he "conferred as refreshing a benefit on the craving lovers of music as Moses on the thirsting Israelites in producing water with his wand from the rock on Mount Horeb. These combinations, though unknown to the old masters, are utterly indispensable to the present."

So much for the introduction of the first free dissonance, the minor seventh, found upon the fifth degree of the scale, the dominant. (Upon other degrees of the scale it long continued to require "preparation.") It would be interesting, but not highly profitable, to attempt to discover similarly the first instances of the introduction of all the other dissonances. If such a piece of research has been done I have not been able to discover it. And it is certainly of greater importance to trace the gradual general adoption of more dissonances and their freer use among composers of note.

This gradual acceptance of a more dissonant style will be found to follow the general principle laid down by Mr. E. J. Dent in his article on "Harmony": "Dissonances ceased gradually to have stress values" . . . and "there developed an elaborate sense of the emotional value of dissonances. Hence the gradual abandonment of the system of 'preparation'; for dissonances needed none as they became familiar. But the more familiar they became, the more their emotional value declined. One by one, they passed into the category of consonances, and newer and harsher dissonances had to be invented. . . . The diminished seventh, once regarded as an intense emotional thrill, has now lost all emotional value and is practically obsolete." Which is not much more than a scholar's variant upon my pupil's state-

ment quoted last month, "We get used to music, the same as everything else."

It must not be assumed from the above that the increase in the use of dissonances advanced in a straight line. There have been fluctuations due to a number of causes, all of which have to do in some way or other with the composer's greater or lesser need for dissonances. Mr. Dent more than hinted that the use of dissonance has been for the sake of emotionally expressive effect. If then a composer was building architectonically rather than with a primary aim for expressiveness his use of dissonance was apt to be more limited than that of a composer who actually came earlier, if that composer made emotional expressiveness his chief objective. On the same basis there are differences in the amount of dissonance used, in the different works of a single composer.

Side by side with this need for dissonance there remained of course its much older source, in which the dissonance results from the contrapuntal leading of voices or parts. Of this type there are dissonances in the amiable first movement of Mozart's Symphony in G minor that would make any contemporary composer take off his hat. See, for example, measure 150.

It is worthy of note that while it took a couple of milleniums for the art of music to arise at the point of being willing to take dissonance out of its leading-strings, within a century of that time a composer arose who used dissonance with a freedom that was not again equalled until near the end of the period under discussion in this article,—a hundred and fifty or a hundred and seventy-five years later. We refer of course to Johann Sebastian Bach, who lived just about a century after Monteverdi (1685-1750). One does not have to search far in such a work as the "Passion according to St. Matthew", to cite only one example, to find most of the dissonant chords of the musical vocabulary down to Chopin or Wagner, in fact all the dissonant chords usually regarded as possible in the diatonic scale. The dominant seventh had of course been used with great freedom long before his day. With an equal freedom he uses the much more dissonant chord of the diminished seventh (ex.,—C-sharp, E, G, B-flat, containing the dissonances C-sharp-G, E-B-flat, C-sharp-B-flat). Alessandro Scarlatti was also using this chord with great effect about the year 1700. It was one of Bach's chief thrillers. As he used it one still feels its terrific force. But one finds also all the other seventh chords in use, both major and minor, occasionally without preparation (there is a major seventh taken without preparation in the prelude to the "St. Matthew Passion"), sometimes even without any but the freest possible resolution. There are even some chords of the ninth in the same work. Many of these chords result quite evidently from the contrapuntal leading of the voices. But this is by no means always the case, Bach keenly sensed the emotional value of the discords he was using, as

is readily seen by comparing the more emotionally poignant choruses of his great choral works with works written for instruments. In the latter the style is comparatively consonant. Not that it is always so, but as a rule the statement holds. There are the two classes of exceptions, the first in which he would make his instrument express emotion, as in the *Fastasia* in G minor for Organ, the second in which he writes themes for the very purpose of exploiting dissonances, apparently for the fun of it, or as a tour de force, as in the theme of the *Fugue* in E minor, sometimes called the "Wedge" fugue.

The composers next in historic importance are the classicists Haydn (1732-1809) and Mozart (1756-1791). The problem which interested them and their period most completely was that of form and of structural values, of the balancing of phrases and periods, and of the development of harmonic formulae that might best serve such purposes. The use of dissonance is therefore somewhat less common than with Bach. Ninth chords are relatively more frequent, the diminished seventh is somewhat less exploited. But the emphases of these composers were upon matter not requiring an extremely dissonant style.

Much the same can be said of the works of the early Beethoven. But in the later portions of Beethoven's career his interests lay in the direction of making sonata and symphony more emotionally expressive, of extending their limits to the utmost bounds. With the increase in expressivism comes again a corresponding increase in the use of dissonance. If there is any advance over Bach in this respect it lies in the fact that secondary chords and such dissonances as they carry with them are given a feeling of greater independence than in Bach. Further, a major part of the development of the classical forms is a matter of rhythmic balance, involving, especially with Beethoven, strong and advantageously placed accents. The effects of these accents is frequently heightened by the use of dissonance.

With the romanticists, Weber, Schubert, Schumann, Mendelssohn, Berlioz, Chopin, Liszt, Wagner there is at first no great advance in the actual use of dissonances. But the romanticists are responsible for the infusion of literary and pictorial ideals into the practise of composers, making necessary a style of the utmost expressive possibilities. Thus the dissonances which were by now an old story received greater stresses and emphases than in the earlier uses. Further, as an adjunct to their expressive interests, the romanticists developed a craving for color, harmonic color, both as an aid to expression, and as a good in itself. For the first time dissonances began to be looked at as materials of coloristic beauty. In the further search for color, the limits of the diatonic scale were often transcended, and chromatic combinations began to make an appearance. And most of these combinations involved dissonances,—chords of the seventh and ninth,

chords in which the augmented sixth plays a determining part. There had been, of course, chromaticism in all the earlier composers, especially in Bach. But the chromaticism of Bach is kaleidoscopic in character, in which one color quickly neutralizes another. With the romanticists new colors are sought, and when found are given all manner of emphasis, in all of which dissonance usually plays a leading part.

Chopin in particular uses dissonances, chromatic dissonances, as color effect. Though his prevailing harmony is chiefly diatonic and (except for some Dominant sevenths and a few of the other milder sevenths) mostly consonant, upon this simple background, he superimposes chromatic passage work laden with glistening dissonances. So rich is this passage work that it is often cited as one of the chief sources of modernistic technic. There are of course passages in which the entire harmony is impregnated with this dissonance.

The chromaticism in most of the preceding has been no more than modification of the diatonic. Chromatic chords have behaved in a manner not markedly different from the manner in which they would behave were they diatonic. They have been not much more than colored diatonic chords. All of which is changed with Liszt. Chromatically dissonant chords, such as the augmented triad (C-E-G-sharp) are used with entire independence and without any reference to a possible diatonic origin, which opens up tremendous new vistas of both chromaticism and dissonant effect.

Liszt, however, is no more than one who prepares the way for a greater in this field, Richard Wagner. Says George Sherman Dickinson in his admirable booklet, "The Growth and Use of Harmony", "Not until Wagner himself is harmonic imagination brought fully to a parity with the other sources of musical effect." For the first time is the dissonance and the chromaticism of Bach actually surpassed. Chromatic ninth chords and chromatic seventh chords as well as the various augmented chords are used with an independence previously considered possible chiefly for consonant diatonic chords. Together with this there is a strong current of chromatically dissonant counterpoint. Of course the object of it all is to gain an extreme of expressiveness. Nowhere is Dent's principle better exemplified. After Wagner Strauss follows chiefly in his footsteps, growing in the impression of a further increasing dissonance chiefly by the use of a more involved and abstruse counterpoint, by more and more allowing his dissonant texture to obscure the feeling of tonality.

Along with this main current of progress there were of course side-currents. Up in Scandinavia Grieg was exploiting the dissonances of the secondary seventh chords, throwing some of their most marked tonal clashes into the greatest possible relief. In Paris Franck was making a style almost entirely of chromatic ninths and aug-

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mented chords, upon a curiously shifting tonal basis. And over in Russia, Moussorgsky, although cultivating a style largely diatonic and largely consonant, conceived the idea of adding notes to chords which did not belong to the chords, purely the sake of the coloristic effect of the added dissonance,—an idea pregnant with the possibility of further exploitation.

And people, certainly the intelligent part of the musical public, were "getting used to" all this multiplicity of dissonant effect, so that at the end of the nineteenth century aestheticians and composers were everywhere asking the questions? "What further *can* be done to secure the same emotional reaction which came from these things when they were new?" The possibilities of dissonance and of tonal chromaticism seemed exhausted. The system which since 1600 had been believed to have delivered laws and principles as infallible and as sufficient as the laws of nature itself, was seen to be at the point of yielding no further resources. Whether another genius of the greatness of a Wagner might have found such further resources, we need not speculate. The geniuses who *did* arise chose to abandon the old system and go in a new direction.

"By the Way—"

By ULYSSES J. WALSH

(Concluded from the last issue)

Fired for His Originality

This is another story vouched for by a man who ought to know.

It seems that some years ago a member of a recording staff became possessed of a hunch. For years the company had striven unsuccessfully to secure a good reproduction of piano tone. It occurred to this man that the problem might be solved by cutting away the back from an upright instrument and placing it with the cut-away part backed squarely against the horn. This was done and the resulting record was pronounced remarkably successful. It sounded, those who heard it thought, exactly like a piano.

Then, so the story goes, the head of the establishment, an aged gentleman who was known in his earlier days as "the wizard of Menlo Park" was called in to hear the miracle. But he didn't like it at all. It is whispered that he used scurrilous language in referring to it. He said that he might be nearly deaf but that he knew something of the sound of a piano and that this record not only sounded unlike any piano he had ever heard, but also sounded not in the least like any he ever expected to hear. He implored his coadjutors for God's sake not to let that monstrosity become available to the general public. Reluctantly the man who approved records for release informed his employer that copies of the number in question had already gone forth. With considerably less reluctance, the inventor told the expert he was fired.

The verdict of the public, however, was not in accord with that of the impetuous "wizard." That piano record became the best selling one of its kind the company has ever issued, and is handed over the counter at a steady rate today. Its title was "Monastery Bells" and it was played by Henry W. Lange. Its companion piece was "Kitten On the Keys," an irresistible bit of jazz, recorded by its composer, inimitable Zez Confrey himself.

Long and Short Record Runs

Sometimes the question is asked, "What is the oldest record seeing active service today? Not one that is listed in a historical or cut-out catalog, but one that is still a bustling breadwinner for its makers." After consulting a great many catalogs, I have decided that "Lead, Kindly Light," which occupies one side of Victor No. 16394, and which is sung by the Hayden Quartet, has seen longer service than any other. This selection was originally Victor black label record No. 97 and must have been made around 1900.

Another intriguing question is, "What record had the shortest shrift in its maker's catalog?" To this I would answer that Victor, No. 18725, "I Used to Love You, But It's All Over Now," and "Dolly," by Henry Burr and the Peerless Quartet, has this unenviable distinction. At any rate, this record's record for briefness in life can hardly be surpassed. Listed in the March, 1921, supplement, it was dropped by the time of the next month's issue and nothing ever was heard of it afterward. In 1915 Victor issued in this country two patriotic records that originally had been confined to Canada, "When the Kaiser Does the Goostep" and "When We Wind Up the Watch on the Rhine," by Murray Johnson. The Germans must have had some derogatory things to say about this release, for within a month it was "canned", only to make a comeback after war with the Central Powers had been declared.

"Six Honest Serving Men"

A former Victor recording artist told me this story and swore on his honor as a gentleman that it is true.

"In the old days," he said, "we had to be very careful when we sang into the recording horn not to crowd too close to it, or the tone would be fuzzy and blurred. Some of the Red Seal artists of twenty years ago were particularly hard to control.

"Schumann-Heink was the worst of the lot. Invariably, when she, as Delilah, began telling Samson how her heart felt at the sound of his sweet voice, she would thrust her head forward almost into the horn, and blooie!—another master record was ruined.

"This went on until Harry Maedonough, the studio director, was desperate. Finally he hit upon an expedient, to which he obtained the diva's consent, of stationing six honest serving men at her side, as a warning that if she attempted to crowd she would be dragged back into position by main force." The ruse worked and, as my informant remarked, "Those six honest serving men may not have been Kipling's What and Why and When and Where and How and Who, but they certainly taught one prima donna all she knew about recording."

(Concluded on Page 374)

SPECIAL ANNOUNCEMENT

Just as we go to press we have received information from the Phonograph-Radio Division of Thomas A. Edison, Inc., that the first releases of a new series of needle-cut Edison records, playable on all makes of disk phonographs, are to be made available to the public very shortly. A first shipment of these records—including one by Martinelli—is now on its way to the Studio and will be followed by regular weekly release lists. Full reviews and further information will appear in the next issue.

THE MOST UNUSUAL OFFER EVER MADE IN THE IMPORTED RECORD FIELD

Pre-Inventory Offering of All Imported Recordings

(from all parts of the world)

AT 20% DISCOUNT

Below we list a few of the records which are now on sale:

BACH English Suite in A Minor—Harold Samuel
C1405-6 Complete in 4 parts Pianforte Solo
List Price \$3.50

BRAHMS Sonata in E Minor Op. 38—Beatrice Harison
Album 15 and Harold Moore
Complete in 6 parts ('Cello and Piano)
List Price \$6.50

DB1021 Von Ewiger Liebe Op. 43, No. 1
Elena Gerhardt—Soprano
List Price \$2.50—Immer Leiser Wird Mein Schlummer

DEBUSSY Pelleas et Melisande—Artists and Orch. of
Album 24 l'Opera Comique, Paris
Complete in 16 Parts
List Price \$16.00

DELIUS Brigg Fair—London Symphony Orchestra
Complete in 4 parts—Conducted by Geoffrey
Toye
List Price \$4.00

DUPARC Phydile—M. Panzera—Bass l'Opera Comique
W950 La Mer (Guy Ropartz)
List Price \$2.00

The following are prices listed by the foreign companies and are what you should pay in the United States.

H.M.V. Plum Labels
10 in. \$1.25—12 in. \$1.75

H.M.V. Black Labels
10 in. 1.50—12 in. 2.00

H.M.V. Red Labels
10 in. 2.00—12 in. 2.50

Col. Dark Blue Labels
10 in. 1.00—12 in. 1.50

Col. Light Blue Labels
10 in. 1.30—12 in. 1.90

Odeon and Parlophone
10 in. 1.00—12 in. 1.60

Polydor 10 in. 1.00—12 in. 1.50

Homocord 10 in. 1.00—12 in. 1.50

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(We always adhere to list prices)

MAIL ORDERS

Are given immediate attention. Each record is packed in substantial boxes to insure delivery in safety. Every order shipped via insured parcel post.

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New York
Band Instrument Co.



111 EAST 14th STREET

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243 W. 34th St.

NEW YORK

Brooklyn Store
1225 Broadway

Caruso as a Comedian and Caricaturist

The recent appearance of a volume of Caruso's caricatures causes one to reflect that the tenor had something of an impish quality about him. I have read that it used to be a custom for him, Scotti, and some other stars, after finishing a night's session of opera, to resort to the music room of a New York hotel, where they gathered around the piano and sang "Alabama Bound" and other popular melodies of the day with great gusto. It was a habit of his, moreover, to make funny faces at the soprano while she, as Aida, and he, as Rhadames, were undergoing the pangs of suffocation in an underground tomb. This was hard on the poor woman, who had to maintain a straight face and sing of love that would transcend life itself while she would have given her good right eye to laugh.

Caruso was always generous with his aid. He wrote the music for a lyric by Earl Carroll and, when Gus Edwards turned out a ditty entitled "My Cousin Caruso" (Billy Murray's old Victor record of it was a corker), actually insisted on drawing the cover design for the sheet music. And when Caruso later appeared in moving pictures the film in which he starred was at first called "My Cousin Caruso," though the name was later shortened to "My Cousin."

The Hill Billies Helped

It is generally taken for granted that the electric process revived what was supposed to be a corpse, and restored the phonograph to good health. The truth is, however, that while the industry has been vastly helped by the new system of recording it was on its way back to prosperity before the advent of the electrical system. To obscure hill billy singers and players is due much of today's phonographic success.

It was in 1923 that talking machine dealers began to dispense with sleep, to lie abed and brood somberly over the radio competition that was cutting heavily into their "gravy." Then a savior in the form of Wendell Hall came along with "It Ain't Gonna Rain No Mo'," which he recorded for Victor, Edison and Gennett. This number, which was merely an up-to-date version with variations of a tune that has been played at country dances these sixty years and more, took the country by storm. Victor is said to have sold more than 2,000,000 copies in three months and many thousands of the two other brands made their way in the world. The Okeh people, ever on the alert for novelties, decided that hill billy tunes might be excellent sellers throughout the rural districts, where millions of phonographs had been idle for years. They engaged Fiddlin' John Carson, a North Georgia "vi-leenist" and Henry Whitter, a mouth harp and guitar virtuoso from Galax, Virginia, and set about getting those silent machines into action once more.

They succeeded. By great good fortune Whitter chose as his first recording, "The Wreck of the Southern Old 97," which celebrates, to the tune of "The Ship That Never Returned," a sad accident that took place in 1903 at Danville, Va., and soon every rustic in the country was demanding that record. Vernon Dalhart happened to hear it, and being himself an expert with a harmonica he secured Frank Ferrara as guitar accompanist, and recorded the number, first for Edison, then for Victor. The latter, coupled with a sobby rendition of "The Prisoner's Song," written by Dalhart's own cousin, the late Guy Massey, turned out to be the biggest seller ever recorded. Thus was inaugurated the flood of "hick" songs that still rages without diminution, and today the country people are the steadiest and most reliable of record customers, and thus it appears that the hill billies, as well as the electric process, deserve some credit for the rejuvenation of the phonograph.

Henry Whitter, as the leader of this movement is entitled, perhaps, to a few lines of description. Though probably the world's worst singer, he is really good upon his chosen instruments. He is also, I hear, a peculiar combination of simplicity and shrewdness and has his own business ideas, one of which is to stand on a street corner, announcing his identity and distributing photographs of himself. I was informed by a local photographer that Whitter once introduced himself to him somewhat as follows:

"Howdy do? I guess you've heerd tell on me. I'm the celebrated Mr. Henry Whitter, of Okeh recording fame.

I made 'The Wreck of the 97' what it is today. They's been millions of copies of it sold. Okeh give me a good contract and that record made me barrels o' money. I got money to burn, by G—!"

The Recording Return of a Dead Man

If the moribund talking machine really has been brought to vigor again by the new methods of recording and reproducing sound, then the electric process also should have the credit for having cause to return to the world of recording artists a man who died almost twenty years ago. According to the catalog of Columbia Harmony records, all numbers contained in it were electrically recorded. However, one of them is "Two Rubes In an Eating House," by Byron G. Harlan and Frank C. Stanley. The latter died in 1911. Stanley, the founder of the Peerless Quartet, was a most excellent basso, but it is a trifle startling to learn that he is again making records. Of course what Columbia has done is to take a copy of the old acoustically cut record, play it into a microphone and relist it as having been electrically recorded, which is technically true. Many old Columbia records, having outlived their years of usefulness in the "main" catalog are transferred to the Harmony list where they see further service.

Frank Stanley, besides being a singer, was a song writer. Before the new process came in, the Victor catalog contained two records adorned with explanatory notes. One of them was "In the Golden Afterwhile," sung by Stanley's own organization, the Peerless Quartet, and bearing the rather pathetic notation that "the royalties on this ballad by the late Frank S. Grinstead (Frank C. Stanley) are being paid to his widow and children." The other note-accompanied number was Jules Levy's cornet solo of "The Merry Birds," which, it was explained was not up to modern standards, having been made in 1904, but was kept on the list for the benefit of those who wished to preserve it in memory of Levy.

And, finally—

Drawing near the conclusion of this medley of information (and possibly misinformation) I remember that the title, "By the Way—" is not original with me. For several years the late lamented James Richardson, finest of all supplement annotators, conducted a department by the same name on the inside back cover of the Victor record lists, wherein he gave much valuable information concerning music and records.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

THE PHONOGRAPHIC YOUNGER GENERATION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

My ten-year old boy is so devoted to your magazine and is so impatient to obtain each new issue that toward the end of each month he counts the days to the twenty-eighth when the new issue appears. He is already acquiring a library of records of symphonic and other classic music and I believe that your magazine is doing more than anything else to increase, in a way interesting to a beginner, one's knowledge of music and its rendition.

You will probably be interested to know therefore that your magazine is not only a wonderful source of informa-

tion of recorded music, but is a very great stimulus to one at an early age who has become deeply interested in the best of compositions, orchestras and artists.

Up to now I have been able to obtain the Phonographic Monthly Review at the Oliver Ditson Company, but with this source of supply no longer available, I am sending you a subscription for my son. Will you kindly address it as follows: and begin with the July issue.

Belmont, Mass.

C. C. DAVIS.

EARLY PHONOGRAPH ADVERTISING

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I wish to supplement Mr. U. J. Walsh's letter appearing in your March issue, and am sending a few notes. We have had Victor records before and in 1900, but these records were "Victor" and issued to E. R. Johnson, before which were issued under the Berliner Patents. Many people are not aware that most early records of celebrated artists were issued first, on black label records. De Gogorza was by no means the only artist that used to make black label records, and afterwards transferred to the Red Label section. We have had H. M. V. and Victor Black label records of Journet (in 1899), McCormack, Kreizler, Kubalic, Elman, Evan Williams, Michailowa, Chaliapine, Destinn, Selma Kurz, and many others. One of the first Victor Advertisements I saw, was in 1906, running "Life without a Victor is like bread without butter", and went on to say how much one missed by not owning a Victor Machine, and also planned easy payments. The Columbia may not have advertised much, but their old record covers had all we wanted. It gave the merits of the Co.'s records, and the great artists that had recorded for it. On one of them it gives a list of artists as follows: Charles Giliert, Schumann Heink, Eduardo Garbin, Marcella Sembrich, Forencio Constantino, Bonci, Scotti Ruth Vincent, Lillian Blauvelt, Antonn Van Rooy, David Bispham, Campanini, Nordica, and Eduardo de Reszke. Quite a galaxy of stars: The first large-scale "HIS MASTER'S VOICE" advertisement (then Gramophone & Typewriter Co.) I still have by my side and at the time of writing. It appeared in "Musical News" for 1905, and in very large black letters announced that "Madame Adelina Patti has made Gramophone records", and had a letter from the artist as follows:

Craig-Y-Nos Castle,
Ystradgynlaid R. S. O.
Breconshire, South Wales.
November 30th, 1905.

Gentlemen,

The Gramophone of to-day I find is such an improved instrument for recording the human voice to the older machines with which so many of us are familiar, that my hitherto objection to allow the thousands who cannot hear me sing personally to listen to the reproduction of my voice through the instrumentality of your "Gramophone" is now quite removed, and the records which you have lately made for me I think are natural reproductions of my voice.

Adelina Patti. S.

Then the titles of the Gramophone records sung by Madame Patti were announced. They cost £1 (12 inch size) each, and also went on to say that Mr. Landon Ronald (not yet Sir), had played the piano accompaniments. Another advertisement for 1906, though not large, might be interesting. The Gramophone and Typewriter Co., announced that "there are many kinds of Talking Machines, but only one Gramophone, the one that 'Melba and Patti sang for'". Then they announced a new "MELBA GRAMOPHONE," with horn, and a magnificent cabinet, and gave a few names of artists that made records for them, Melba, Patti, Caruso, Calve, Plancon, Suzanne Adams, Edward Lloyd, John Harrison, Kubalic, Von Vecsey, Sarasate, Joachim, and Marie Hall. In the same Advertisement the Gramophone Co. said: "On receipt of a postcard we will

The Gramophone Shop

Selections from this Month's

EUROPEAN IMPORTATIONS

CESAR FRANCK

String Quartet in D Major. Played by the London String Quartet. Six 12 in. discs in album. Price \$12.00. English Columbia Album Set.

MOZART

Quartet in C Major, K465. Played by the Capet String Quartet. Four 12 in. discs in album. Price \$8.00. English Columbia Album Set.

DUKAS

Ariane et Barbe-Bleue: Air des Diamants, Act I. Ariane et Barbe-Bleue: Voici la Clef, Act II. Sung by Mlle. Marcelle Bunlet, soprano, with orchestra under the direction of Piero Coppola. 12 in. French HMV disc. Price \$2.00 (W-988).

FAURE

Ballade, Opus 19 for Piano and Orchestra.

In three parts and
Third Impromptu, Opus 34. (Piano). Played by Magda Tagliaferro and Symphony Orchestra under the direction of Piero Coppola. Two 12 in. French HMV discs. The set—Price \$4.00. (W-984 and W-985).

RAVEL

Kaddish.

Chanson Hebraique. Both sung by Charles Panzera, baritone, with piano accompaniment. One 12 in. French HMV disc. Price \$2.00 (W-990).

Septet—Introduction and Allegro for Harp, String Quartet, Flute and Clarinet. In three parts with a Novelette by F. Bridge on side four. Played by the Virtuoso String Quartet, J. Cockerill, R. Murcie and C. Draper. Two 12 in. English HMV discs. The set—\$4.00 (C-1662 & C-1663).

STRAWINSKY

Pulcinella. Duetto Minuetto and Finale. Played by Igor Strawinsky and Symphony Orchestra. 12 in. French Columbia disc. Price \$2.00.

ELGAR

Dream of Gerontius: Excerpts. In eight parts. Performed by the Royal Choral Society under the direction of Sir Edward Elgar. Four 12 in. English HMV discs, in album. Price \$8.75 (Gramophone Shop Album Set No. 115).

THE GRAMOPHONE SHOP'S ENCYCLOPEDIA OF THE WORLD'S RECORDED MUSIC will be off the press about August 15, 1929. Send 25c for this complete and unique checklist of all of the worthwhile recordings in the world. Alphabetically arranged under Composers. Thousands of compositions recorded in complete form, etc.; miniature scores and books on composers and their music.

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Will be given prompt and careful attention. Every record is carefully inspected and packed in substantial wooden boxes, and insured against breakage.

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W. H. TYLER

send our new interesting booklet entitled "THE LIVING VOICE." Then again, there was a large advertisement announcing "Mr. Edward Lloyd made a record (1904), of "Fleeting Years", specially for Queen Alexandria, with a photo of Edward Lloyd taken whilst he was making the record. Mr. Walsh was not sure when the first Red Label records were issued. The first red seal records appeared in 1902. The first Red Label section artists were Suzanne Adams (1902), Caruso (1902), Eduardo Garbin (1902), Monsieur Delmas (Of the French Opera) (1902), Guisepe de Luca (1902), Tamagno (1903), Kubalic (1903), Emma Calve (1903), and a little later, Battistini, and Renaud, and Scotti (1903).

Shanghai, China.

S. E. LEVY.

THE PRESERVATION OF TRADITIONS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I had hoped that some more capable defendant would come to the cause of the historical record collector, but now three issues have come in which he is pounced on variously, and still no answers have appeared. Mr. Harrolds, in his advice that the historical collector forget the past for a while and look ahead instead did not, I think, do entire justice to many such collectors. Granted that there is a type of collector who is interested only in the early stages of recording; the results of his finds, so far as I can recall, have always been of unusual interest to read. But the historical collectors who have contributed most to the column have been of much broader interests. Take Messrs Oman, Levy, Gerstle, etc.; I believe I am justified in saying that to them a record is not of historical interest only because it was recorded twenty-five years ago, or happens to be out of print, but rather because of the art it represents. They are as much supporters of the present as anybody, with this exception—they are more apt to discriminate, to ask themselves before buying a work whether it is one of the significant versions of the day. If the object of a collector is only to build a library of well interpreted masterworks recorded in the most realistic fashion, then the old process historical record is not for him. But if a collector is also interested in collecting for the artistry as well as the work recorded, then he will find some of the most valuable treasures in stacks of forgotten records. His object will be to procure the best recorded representation of the various artists that he can find. Some of the original artists are still in their prime, and recording, but what of such singers as Sembrich, Calvé, Plançon, Eames, Nordica, Lehmann, Farrar, Caruso, etc., or such instrumentalists as Sarasate, Joachim, Scharwenka, Busoni, or Grunfeld (one of whose records was on the list of Mr. Levy's that D. H. D. kindly wished to oblivion)? He will have to take what he can get, and probably dig for it to boot, but I warrant that, despite several claims to the contrary, he will be able to hear something in the records besides scratch. To take a concrete example, one of the two or three vocal records that seem to me the most beautiful, happens to be a 1906 Plançon record; another is a Calvé record of three or four years later. I cannot quite say the same for my oldest piano records (those of Grunfeld, however, are quite remarkably brilliant), but even there, they represent some significant, perhaps extinct, tradition in artistry, and I believe, moreover, are capable of better reproduction than is yet possible. If the attention collectors are giving to old historical records is really so great as to injure sales on contemporary releases (as I believe Mr. Harrolds hinted) then why does not some enterprising company find it worth while to cater to their interests evolve a sound box that can be adjusted for old records, or make records as H. M. V. used to that were primarily historical records? To put it more concretely, why does not some company record, say, Cesar Thompson, Siloti, or Friedheim—artists whose style is not in popular vogue or demand, but who nevertheless represent significant traditions which should be preserved?

Another correspondent suggests that instead of digging up historical details, more attention might be given to new inventions. I quite agree with the latter half of the suggestion, but why the first half? If there has been a lack of technical articles on inventions, I am almost inclined to

suspect it is due to negligence on the part of people interested in that line, rather than to the activity of historical collectors. Meanwhile, I, for one, believe that the very fact that the historical records that have been mentioned are nearing oblivion is sufficient cause to justify their being given permanent mention at least once in your columns.

Now, to come more to my field, the engagements of Rosenthal for Edison, Lhevinne and Horowitz for Victor, Sauer for Parlophone, Fanny Davies and Dohnanyi for English Columbia, have left comparatively few of the great living luminaries of the keyboard unrecorded by the new process. (Incidentally, if Victor would issue half as much in a year each by Lhevinne, Gabrilowitsch, Bauer, and Horowitz, as Columbia has by Hess, recorded piano literature would be much the richer.) But there is a group of pianists, strangely almost untouched. This is the native American, and, closely allied, but to a smaller extent, the resident artist. With the exception of Samaroﬀ, no great American pianist has been recorded, and none by the new process. What of Powell, Schelling, or Buhlig, or the residents, Hutcheson, Stojowski, Ornstein, the aforementioned Siloti and Friedheim? If records by these artists would not have a wide enough appeal (?) for general distribution, could they not be made use of in educational catalogues? Powell could record his own and other characteristically American music; Schelling, if some company did not see fit to record him in his piano and orchestra works that have been so successful, would be admirably fitted by his experience in children's concerts to both play and conduct an educational series of classics; Buhlig and Ornstein could provide examples of ultra-modern music; Siloti is an authority on Russian music for piano; Friedheim could give some traditionally authentic Liszt. It seems a shame to let these artists pass without some worthy contribution of some sort to recorded literature.

I quite agree with Chicago "A Record Buyer's" request for Paderswki in the four Chopin ballades. Certainly he should record the last two, at last, as his playing of these is, to mind, one of the most magnificent examples of present day piano playing, also the Funeral March Sonata. The news of the recording of Rachmaninoff's Second Concerto, presumably by himself while in Europe, should meet with acclaim. Gabrilowitsch has been in Europe playing the Brahms B Flat and the Mozart D Minor Concertos. Can we expect records by him of these?

San Diego, Cal.

HARRY L. ANDERSON.

OUR HISTORICAL EXPERT'S DEFENSE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

After reading the various comments in the Correspondence Column regarding the "waste of so much valuable space" to discussions of Historical Records, I feel that I really ought to turn myself over to the Police, for really, I feel quite the criminal! However I hope it is not as bad as it all seems, and if the space was wasted, I beg the pardon of our esteemed Editor and the *gentle* readers, for any of my "stuff" that has taken the space that would probably be devoted to records that will be, composed tomorrow and recorded the day after.

While my collection is large and contains a number of historical records, that I would not part with regardless of what is said, and that I really play, the said collection also contains an equal number of "modern" and newly recorded works. Does that atone a little for my sin?

One reader does not play any records previous to 1925 recording, well, that is all right, but—is that really fair? There were many splendid records previous to that date and that can never be duplicated, modern recording and compositions included.

It seems hard to understand why our Art Galleries use up so much valuable space with the "Old Masters" when we have so much more modern and better ways of painting than they did. Then too, those old first editions of the so-called famous authors, Shakespere, Milton, Dante, Tennyson, etc.,

etc. Why bother with them? nobody ever reads them! Just another case of a waste of valuable space.

However I shall not inflict on our *gentle* readers any further "yarns" on Historical records but at the same time I wonder if I am entirely in the wrong, are there none of the readers of this valuable magazine the *PHONOGRAPH MONTHLY REVIEW*, interested in Historical records? If there is let them speak up or forever more hold their peace.

There appeared two letters in the June issue that were quite interesting, one of them sounded quite ferocious. Really Mr. Wisely, I did not mean to hurt your feelings or those of anyone else, when I made that very brief mention of Bernice De Pasquali, and I beg your pardon. In writing the article I could not go into detail over each artist, and I did not think that so brief a mention of Mme. De Pasquali would cause so much distress. I heard Madame De Pasquali twice in the same week to make such that I, was not entirely at fault. I had never heard the great singer before, except on some very *beautiful* records which are in my collection. In as much as it was just about ten days before her death is no doubt that Madame De Pasquali was not in good form, however, I had no way of knowing that, and to me she was a pitiful figure and while her voice was sweet it was quite evident that it was but the ghost of what was once a glorious voice. "Variety" is truly the foremost American vaudeville paper," and being that, it does not make a real judge of a grand opera singer! (NO! NO! I do not mean to say or try to be a judge on grand opera singers). "Her numbers were chosen to suit the psychology of the audience", well maybe that's where the whole trouble is, I am not a regular "vaudeville fan" so that is probably why I was disappointed, I was expecting too much. A thousand pardons. I also wish to thank you Mr Wisely for the valuable information you gave me about a record of Sir Johnston Forbes-Robertson, I was indeed glad to hear of it, being a great admirer of that great actor, I shall immediately add the record of his truly great voice to my collection.

Thank you Mr. Prescott. for the information on the "Busy Bee" records and phonographs. Your letter was very interesting, now that you describe the records I remember seeing a number of them in the second hand shops.

Chicago, Illinois

GEORGE W. OMAN

RECORDING ARTISTS OF 1890

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In looking over some rather dilapidated and ancient issues of 'The New York Times' of the last decade of the past century, I came across an article that I feel sure will be interesting to your readers who are interested in the early stages of phonograph development. This article was printed on page 11 of this paper, on December 14th, 1890. I shall not quote in its entirety. The artists and actors mentioned in this article have for the most part been enveloped in the mists, but Miss Lillian Russell, for one, will be known by most gramophiles. It seems that even in 1890 the collection of recordings by artists was not unknown, and I was much amused by the first paragraph which comments on the 'Phonograph Craze', I am appending this article below, with some cuts:—

Before the Phonograph

How Artists and Singers Appear When Facing Unseen Audiences:—Voice Photographs that make the Drawing Room a Theatre

"A favorite phase of the 'Phonograph Craze' is the collection of specimens of recitation or singing from popular artists of the stage, and one gentleman living in this city has secured cylinders representing vocally nearly every artist of any note who has been seen here for the last year. The collection is unique, because many of the records have no duplicate in existence, and the owner can give a six-hours entertainment in his own house at any time, presenting

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the different artists, whose voices he has "bottled up", so to speak, in some of their most popular and successful roles.

"The collection referred to above includes voice photographs of actors and actresses; singing from such men as Jefferson and Florence, to the smaller artists of the variety stage. In the cases of Jefferson and Florence the collector took his phonograph to the dressing room of Mr. Jefferson during the recent engagement at the Palmer. The veteran actor listened to the reproductions of some songs and recitations, half clad in the costume of Dr. Pangloss and painting his face to the proper make up the while. Mr. Florence stepped into the room and listened, too, and both finally consented to give a portion of the scene from 'The Rivals' in which Sir Lucius O'Trigger (What a name!) is arranging with Bob Acres the details of the proposed duel. There was not the slightest evidence of 'stage fright' exhibited by these two finished artists. . . . Mr. Florence began with a snatch of song, 'For she loved a bold Dragoon', and the two men fastened their dialogue upon the cylinder until Jefferson ended with the speech, 'You Oughtn't to talk like that, to a man like that, at a time like this, to a man like that.' The peculiar high voice of Jefferson and the rich brogue of Florence were all accurately recorded and can now be played at will by the owner of the cylinder.

"The best female singer in the presence of the Phonograph, so far as the experience of this collector goes, is Miss Lillian Russell of the Casino. Miss Russell sang in her own parlour one afternoon and several excellent records were made. . . . It is a very difficult thing to get a good record of a female voice. The high, loud notes are liable to jar the delicate diaphragm too harshly, and in that case the reproduction of these notes is apt to be a discordant sound that is unpleasant. . . . Her rich, clean voice (Miss Russell's) is perfectly photographed on the enduring wax, and it rings forth as strong and powerful, (?) though possible not quite so loudly, as it does on the stage of the Casino.

"Space is too limited to describe in detail all the specimens of artistic voices that have been secured in a few months, but the names of a few of the more prominent actors and actresses represented may be added. Included in the collection of records, are records by Stuart Robson, from 'The Henrietta' and 'An Arrant Knave'; Marshall P. Wilder who fastened a humorous monologue on the waxen cylinder; W. J. Le Mayne of the Lyceum theatre, who gave a speech from 'Sweet Lavender' in his own inimitable way; Herbert Kelcey and Nelson Wheatcroft, also of the Lyceum, who contributed a scene from 'The Charity Ball'; Nelson Wheatcroft as Charles Surface; R. A. Roberts of Chas. Frohmann's Stock Company in a song, 'The Skipper and his Boy'; Marian Manola in a situation from 'Clover' and 'Little Annie Rooney'; Helen Barry as Lady Teagle and in a recitation, 'The Alarm'; E. M. Holland of the Madison Square Theatre Co. in a recitation, 'The Rialto'; Bijou Fernandez as Puck in 'A Midsummer Night's Dream'; . . . Strauss' full orchestra in the 'Wine, Woman and Song Waltz'; . . . Grace Church Chimes, a Xylophone solo, a cornet and a Banjo solo, and a Chinese song by a non-professional Gentleman from Brooklyn, to the accompaniment of the bark of a Pug Dog."

Alas! No doubt the priceless recording of the singing of this Non-Professional-Gentleman of Brooklyn and the Pug Dog are long since destroyed, yet one wonders if it could have been more amusing than this account of it. It seems that in those days, one did not go to a record-store, but, taking one's device under arm, went out in search of celebrities. And from this article, one concludes that the celebrities of that day were most generous and indulgent. Fancy calling on Fritz Kreisler or Paderewski, phonograph under arm, today!

The information contained in the above is, I fear, far too archaic to be of any great value to Gramophiles, but I think it will amuse and interest. The underscoring and parenthesis are mine.

Brooklyn, N. Y.

WALLACE E. DANCY

A SHEEP RANCHER

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have noticed several letters recently which have been encouraging the discouragement of historical record collectors. One of the points which has been made is that we historical collectors buy old records merely for the joy of having famous names on the labels of our discs, and that really we do not play our "historical treasures." Mr. Walsh, in the July issue, made it known that one historical fan played his old records, and I want to give my feelings in the matter, too.

My historical records are played constantly. I am 16, and so am not ever-burdened with work (I live on a sheep-ranch), and every minute that I have free I devote to the old Victrola, and I listen to it as long as I can. My old records are old, too, and much used. I have records by a large percentage of the old-timers, including Nordica, Patti, de Reszke, de Lucia, Juch, Eames, and so on. My record by Edouard de Reszke, very rare, is cracked from the outside edge to the end of the playing surface, and yet it is one of my favorites, and I would not part from it. I have learned not to listen to the scratch and crackle of old records, and I can appreciate them as much as new ones.

I will confess, if it need be called a confession, that I also buy good new operatic records, and I think that Ponselle's new record of "Casta Diva", and her duet of "Mira Norma", with Telva, are superb.

But I like my old records just as well, and always appreciate any news of historical records that is printed in the Phonograph Monthly Review. So good luck to you, Mr. Walsh, with your present article, which is intensely interesting, and may we have more from you and from Mr. George Oman. I think that the latter could write a very entertaining article simply on little mistakes and "slips" to be found on some regularly issued records.

St. Johns, Michigan

HAROLD BARNES, JR.

CURRENT REPRODUCTION MEDIA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was very much interested in the last paragraph of "Gramofields" letter in the July number of your magazine, and if what he says about the \$95 Orthophonic is a fact and not only a personal opinion it should solve a knotty problem for many a music love of limited means.

It is easy for each individual to test for himself the various kinds of needles but considerably more difficult to find the right machine. Most any type is fairly satisfactory, until one hears a better one by side by side comparison, but the aim should be to secure reproduction as nearly like the original performance as possible. Some machines unquestionably add tone or volume of their own which is as undesirable as the loss or restriction of the true qualities of the music.

I doubt seriously whether the tone chamber of the \$95 Orthophonic is large enough for accurate reproduction of, for instance, full symphony orchestras, whereas on the other hand I believe the very large machines distort or unduly amplify many of the tones, which is probably also true of the electric pick-up though the dealers will tell you that the latter has made all ordinary phonographs out of date.

Due to moving around a great deal I have for some time been using for convenience's sake the \$75 table model Orthophonic which is of course unsatisfactory for records by large orchestras so that I have had to confine myself to the smaller organizations like Dajos Bela and to the popular dance disks, and even here the result occasionally leaves something to be desired. I am now anxious to get something that will adequately reproduce all types of music and since price is an important consideration it will be good news if the \$95 Orthophonic will fill the bill. Improvements real or alleged are being made too fast to justify a large expenditure for the man of small means.

I think that a comprehensive article by yourself or one of your staff on the comparative merits of current reproduction media is a very genuine need. Some months ago it was announced that a review of the new Kolster combination would appear which I hoped would throw some light on the subject but it did not materialize. Can we not have the pros and cons both as to the electrical as well as the various makes and sizes of "straight" phonographs, because it naturally is of primary importance that records be given the best obtainable reproduction and your already invaluable magazine would increase its service to readers if machines as well as records were reviewed and then relative merits established.

I hope also that more of your subscribers will give their experiences and views on this subject for the benefit of the rest of us.

Chicago, Ill.

H. E. KLEIST.

Editor's Note: Unhappy experiences during the first year of our existence led us to adopt the policy of refraining from all comparative criticism of instruments. Among the eight members of the staff are eight different opinions on the relative merits of the various instruments now in the Studio. All the standard instruments are thoroughly dependable, but each possesses individual qualities that appeal to various individual tastes. Personal test and comparison can be the only basis for choice of purchase.

However, in an early issue, we are planning to publish a technical survey of all the new lines of instruments made by the leading companies. Complete descriptions will be given by experts, but there will be no comparative criticism made.

In the next issue will appear the continuation of "The Musical Ladder" by Robert Donaldson Darrell, postponed from this issue on account of lack of space. March and Waltz records will be discussed.



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Viva-tonal Recording—The Records without Scratch

**Recent
Victor
Releases**

Aida: Verdi. The complete opera. Victor Records 9405 to 9423 inclusive. Recorded by the Company of LA SCALA OPERA HOUSE IN MILAN. Directed by SIG. CAV. C. SABAJNO. In two albums, Set M-54, with specially prepared libretto. List price, \$28.50.

La Grande Pâque Russe: Rimsky-Korsakow. Overture, Op. 36. Victor Records 7018-19. List price, each record, \$2.00. Played by LEOPOLD STOKOWSKI AND THE PHILADELPHIA SYMPHONY ORCHESTRA.

The Sorcerer's Apprentice: (L'Apprenti Sorcier) Dukas. Victor Record 7021. List price \$2.00. TOSCANINI AND THE NEW YORK PHILHARMONIC ORCHESTRA.

Preludes to Acts 1 and 3 of "Traviata": Victor Record 6994. List Price, \$2. TOSCANINI AND THE NEW YORK PHILHARMONIC ORCHESTRA.

Symphony No. 6: (Pastoral) Beethoven. Victor Records 6939 to 6943, Album Set M-50. List price, \$10. KOUSSEVITZKY AND THE BOSTON SYMPHONY ORCHESTRA.

Symphony No. 4: Tchaikowsky. Victor Records 6929 to 6933, Album Set M-48. List Price, \$10. STOKOWSKI AND THE PHILADELPHIA SYMPHONY ORCHESTRA.

Suite for Orchestra: Dohnányi. Victor Records 6991 to 6993, Album Set M-47. List price, \$6.50. FREDERICK STOCK AND THE CHICAGO SYMPHONY ORCHESTRA.

Suite No. 2 in B-Minor: Bach. Victor Records 6914 to 6915. List price, each record, \$2. FREDERICK STOCK AND THE CHICAGO SYMPHONY ORCHESTRA.

READY—recorded in Milan

AIDA—COMPLETE on VICTOR RECORDS

Remarkable recordings made in Italy by the company of famous La Scala Opera House . . . Title role sung by American-born Dusolina Giannini

THE CAST OF CHARACTERS:

AIDA, an Ethiopian slave, Soprano	Dusolina Giannini	RHADAMES, Captain of the Guard, Tenor	Aureliano Pertile
THE KING OF EGYPT, Bass	G. Masini	AMONASRO, King of Ethiopia, Baritone	Giovanni Inghilleri
AMNERIS, his daughter, Mezzo-soprano	Irene Menghini-Cattaneo	RAMFIS, High Priest, Bass	L. Manfrini
Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian Slaves and Prisoners, Egyptians, etc... Members of La Scala Company*			

GRAMOPHILES and opera-lovers will be happy to know that Aida—masterpiece and favorite the world over—has been completely recorded for Victor. No performance could be more in accord with the character of the work; no cast could be more fitting!

Aida has been recorded for Victor by artists and members of the chorus and orchestra of the great La Scala Opera House. It was recorded in Milan—at the home of so much that is great in Italian music—by the almost hierophantic guardians of the Italian operatic tradition.

Hear these records. The list of artists is remarkable. The Aida is that sensational young American-born soprano, Dusolina Giannini. Rhadames is sung by Aureliano Pertile, most popular of all tenors in present-day Italy and leading tenor in Covent Garden. The Amneris is Irene Menghini-Cattaneo, leading mezzo-soprano at La Scala.

The entire performance is directed by Maestro Cav. C. Sabajno. To Sig. Cav. Sabajno

is due much of the credit for these magnificent recordings. It is scarcely necessary to say that orchestra and chorus are superb.

The entire performance is recorded on nineteen double-disk records, and issued in two albums as No. 54 of the Victor Musical Masterpiece series, with libretto especially prepared by Victor for this edition. The list price is \$28.50.

This recording of Aida, complete in every detail, performed by a distinguished Company, is an achievement which Victor alone could have accomplished in this way.

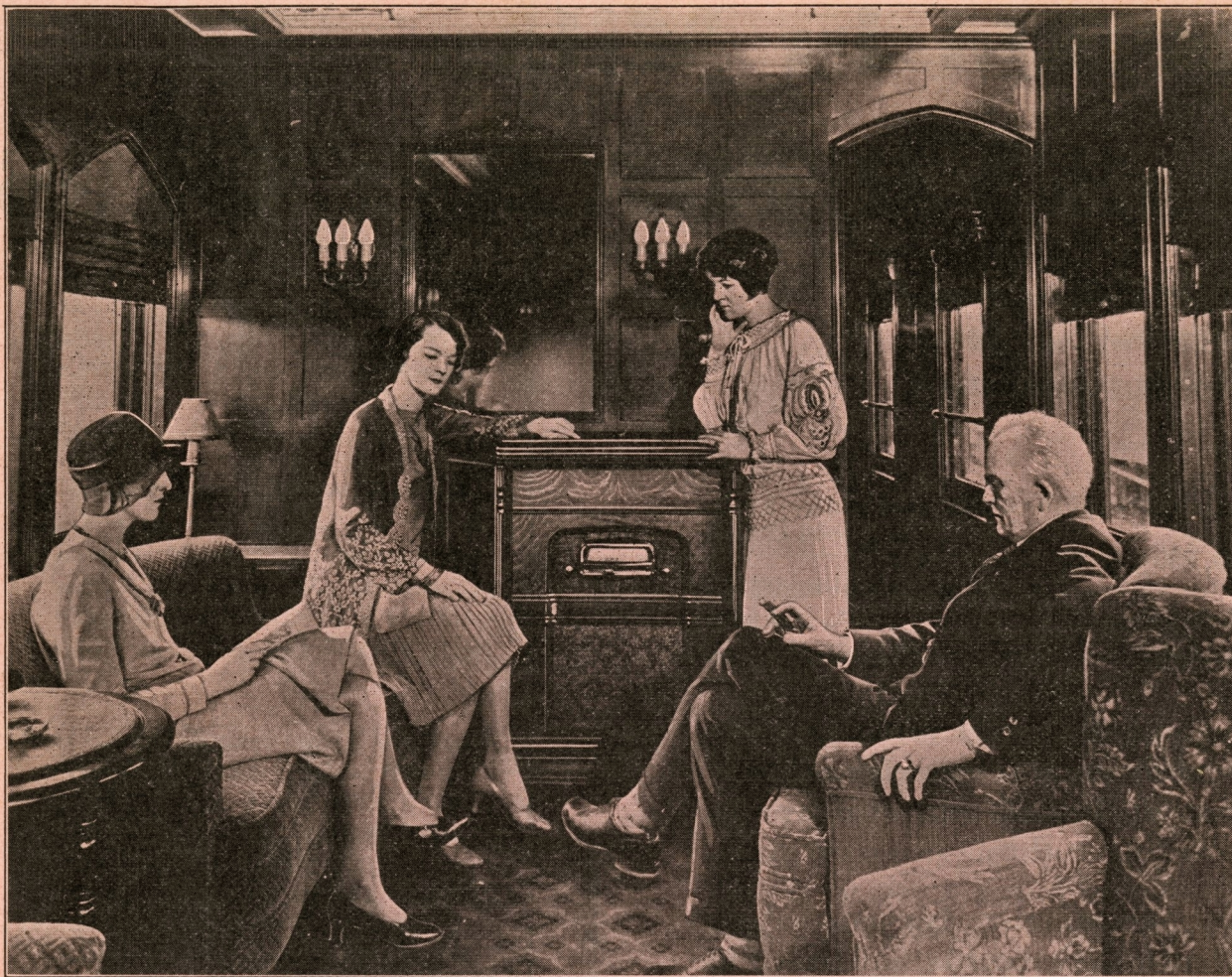
You will find at the left a list of a number of recent Victor Musical Masterpieces. The finest music in the world, interpreted by the foremost artists and orchestras, is always yours in Victor Musical Masterpieces. Important new recordings are continually added to this collection. Your Victor dealer will be glad to give you a copy of the complete list. He will be glad to play those you wish to hear for you at his store.

LIMITED AUTOGRAPH EDITION

The special edition of the "Russian Easter" Overture, in a distinctive album, with the first record autographed by Mr. Stokowski, is still available to a few collectors. The edition is limited to 250 copies. Positively no further autographed editions of this recording will be released. List price, \$12.00. Order through your Dealer.



VICTOR TALKING MACHINE DIVISION, RADIO-VICTOR CORPORATION OF AMERICA, CAMDEN, N. J., U. S. A.



New De Luxe Train Provides Concerts With Victor Radio

Crack "Empire Builder" Affords Microphone Entertainment En Route—Electrically Operated, Both Radio and Records Are Heard in Lounge Car

With the installation and successful operation of a Victor Radio receiving set on its de luxe new train, the Empire Builder, the Great Northern Railway has added to its hotel-like luxuries the latest form of diversion for passengers en route, it was announced by officials of the railroad yesterday.

Running from Chicago to Seattle, Portland and other cities of the Pacific Northwest, the Empire Builder is drawn by super-power electric and oil burning engines and operates on a new fast schedule which enables travelers to save a business day. The inauguration of the new train was heralded to the country by Graham McNamee over a coast-to-coast hook-up and while the train was on exhibition in the Union Depot at Chicago this last word in railway travel comfort was visited by more than 20,000 persons.

During the inspection both radio concerts and phonograph records played by a new RE-45 Victor-Radio with Electrola were enjoyed by those who visited the luxurious lounge car of the train where Great Northern officials and their guests listened to the Empire Builder broadcast. In co-operation with railroad engineers, the technicians of the Radio-Victor Corporation devised a special installation

which permitted passengers to enjoy radio and record music on the Empire Builder's initial trip and this form of entertainment will be a regular feature of its daily runs both westbound and eastbound.

It is stated by Great Northern engineers that results obtained with the new Victor have been highly satisfactory with both the radio and the Electrola. Even with the noise of the speeding train the micro-synchronous feature of the instrument resulted in amazing faithfulness and clearness of reception. In addition to several Chicago stations, WLW, Cincinnati and KSTP, St. Paul are picked up with excellent volume.

Following the success of this novel experiment the Great Northern has ordered nine additional Victor instruments, it was announced recently by the Radio-Victor Corporation. These will be placed in service on other Great Northern trains and one will be part of the equipment of the private car of the president of the road. That this newest departure in entertaining travelers on de luxe trains will shortly result in making Victor instruments standard equipment on the country's finest trains is the opinion expressed by both radio and railroad engineers.

Phonographic Echoes

PHONOGRAPH ACTIVITIES IN WINNIPEG

Our attention has just been called to various phonograph activities in Winnipeg, Canada, where there is evidently a strong group of Phonograph enthusiasts and a wide-spread interest in recorded music. The Winnipeg Gramophone Society, under the energetic leadership of the Hon. Mr. Justice Galt, President, and Mr. S. J. Crawley, Secretary-Treasurer, has been holding two meetings a month through the season, the last concert being given on April 18th. Excellent programs of the latest recordings have been put on, and the society seems to be flourishing. Those interested in two major problems of the society movement, a place of meeting and membership fees, will observe that the Winnipeg Society holds its concerts in the Faculty Room of the University Building, Old Courts, instead of in some dealer's showrooms, and that there is a yearly membership fee of \$1.00. Readers of **The Phonograph Monthly Review** who live in or near Winnipeg and who are not already members of the society should lose no time in seeking it out, so that they may participate in its activities during the next season.

Mr. S. J. Crawley, the Secretary-Treasurer, is also the author of the record review columns appearing in the Manitoba Free Press, Saskatoon Star-Phoenix, and the Calgary Herald. Our American newspapers have something to learn from the serious attention these Canadian papers give recorded music. The record columns are given generous space and all the leading current releases are discussed. Winnipeg and Mr. Crawley are to be congratulated upon their progressive and effective efforts in making the best recorded music better known and appreciated.



Eric Boetzel and Herbert Clock

NOVEL BY COLUMBIA ADVERTISING MANAGER JUST PUBLISHED

"The Light in the Sky," just published by the Coward-McCann Company of New York has as its co-authors Herbert Clock, advertising manager of the Columbia Phonograph Company, and Eric Boetzel, a lawyer who managed the campaign of John Purroy Mitchell when he was elected Mayor of New York. In the above picture, Mr. Clock is the man with the pipe.

The story, a mystery and adventure romance, has received splendid write ups and notices from a number of America's leading newspapers. The newspaper syndicate rights have already been purchased by one of the big syndicate services.

"The Light in the Sky" is the first novel to be published with a theme song. This song entitled, "You Are My Light in the Sky," is by Anne Caldwell who writes the Fred Stone Shows; Robert Hood Bowers, composer of many notable and successful musical compositions, a friend and associate of the late Victor Herbert, and the conductor of the Columbia Symphony Orchestra; and Ben Selvin, phonograph and radio maestro. The song was recently broadcast over forty-nine stations of the Columbia Broadcasting System, in a Coast-to-Coast hook up. The Remick Music Corporation of New York published the song.

As a special tie-up between the book and the song, the book carries on the back of its jacket, a reproduction of the chorus of the song, while the cover of the song has a reproduction of the book in color.

The following fine review from the "New York Evening Post" of June 15th, will prove almost as interesting to our readers as it was to us:

"The Light in the Sky," by Herbert Clock and Eric Boetzel (Coward-McCann, \$2), is fantastic balderdash and yet as good a scientific romance as we have read for some time, combining some of the best features of Henty and Jules Verne. It is all about the city called Atzlan, the unknown kingdom of the Aztecs, which, until recently, still existed in all its glory in an enormous cavern under the sea. Our enterprising hero is kidnapped and taken there out of time and space, where he comes upon many things

strange to behold and marvelous to relate, among others, the beautiful Aztec Princess Tenemah, with whom, of course, he is madly in love; the fanatical Prince Naguma, who wants to conquer the world, and the high priest Tizoc, who dwells in the temple of the rainbow, is master of the mysterious powers of light, and by his knowledge of the unutterable eighth ray can bequeath eternal youth to the earth or blow it to smithereens. Make of these ingredients as fantastic a tale as you wish. It will not be more fantastic than the present book."

H. ROYER SMITH CO.

"The World's Record Shop"

New Importations Almost Every Day

When you are in Philadelphia this summer plan to browse around "The World's Record Shop"

Have you written yet for our new general catalogue? (15c postpaid to any address)

(See Advertisement on Page 389)

CLAYTON, JACKSON AND DURANTE ON RECORDS —COLUMBIA SECURES FAMOUS BROADWAY COMEDIANS

Readers of Broadway Gossip columns in the syndicated press have been familiar for some time with the antics of Clayton, Jackson and Durante, New York's favorite "lunatic" song and dance team, but so far Messrs. C., J., and D. have been but a name to the other 47 states.

Now comes a first Columbia record, bearing two comedy vocals by the celebrated trio written by themselves—"So I Ups to Him!" (recommended by Columnist Walter Winchell) and "Can Broadway Do Without Me?" (recommended by Critic Gilbert Seldes),—and we see what it's all about. "So I Ups to Him;" sings of a memorable encounter between the tough Dr. Durante and a stranger who proved just a bit tougher than he—but you don't know the half of it, friends, and there's no time to learn from us, because

Ted Lewis (himself) is also on the records this week with his own composition "I'm Walkin' Around in a Dream" and Ruth Etting's composition "Maybe—Who Knows?" Likewise, Lee Morse, "The Mellow Swanee Voice," scores strong with those corking songs "I'm Doing What I'm Doing for Love" and "He's a Good Man to Have Around," from "Honky Tonk." These Lewis and Morse records are good records to have around, and taken with C., J., and D. they rather dwarf the other new Columbia offerings. But you'll also find smooth dance numbers by

Lary Siry and His Hotel Ambassador Orchestra (New York Park Avenue ensemble), hot dance numbers by a promising new Mason-Dixon Orchestra, and Charles Lawman, a good singer, in that little study of the triumph of environment over heredity, "When We Get Together in the Moonlight, We Get Along Great."

COLUMBIA FIVE OUT OF SIX—NOTED BRITISH CRITIC LISTS "BEST RECORDS"

A considerable sensation was occasioned in British phonographic circles when Hannen Swaffer, noted English dramatic and music critic, recently printed his list of "the six best phonograph records," of which five are Columbia records, and three of that five are American. All five are available in America.

The interesting choices were:

"Adesti Fideles," by 4,850 voices of The Associated Glee Clubs of America.

"Good Friday Music" from "Parsifal," by Bayreuth Festival Orchestra with Alexander Kipnis.

"Two Black Crows," Parts 1 and 2.

"Toccata" of Boellmann, an organ solo by Edouard Commette, St. Jean Cathedral, Lyons, France.

The last movement of Chopin's Sonata in B Minor, by Percy Grainger. (This Sonata was Columbia's first electrically recorded Masterworks Set, and produced an amazement among music critics of which echoes are still heard).

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor (Educational List No. 6) Masterpiece Album Set M-55 (3 D12s, Alb., \$6.50) **Haydn: Symphony No. 6 in G ("Surprise")**, played by **Serge Koussevitzky** and the **Boston Symphony Orchestra**.

I. Adagio; Vivace assai (parts 1 and 2)

II. Andante (parts 3 and 4)

III. Menuetto (part 5)

IV. Finale: Allegro di molto (part 6)

A surprise symphony, literally, for while one expected an early release of the work from the Victor Company's Educational Department, one certainly did not expect that it would be played by the Boston Symphony instead of Victor's house organization. The old black label version conducted by Pasternack was deservedly popular, despite the fact that it—like most of the symphonic recordings of that day—was considerably abbreviated. There were many other acoustical sets: by Wood for Columbia, Weissmann for Parlophone, Blech for Polydor, etc. Koussevitzky's is the first electrical version to appear in this country. The first European one was issued a couple of months ago by Parlophone in a performance by the Berlin State Opera under Hans Knappertsbusch.

Koussevitzky's performance is on the order of his Pastoral Symphony records of several months ago. But here in a work of still simpler line and texture, one can observe even more microscopically the functioning of the superb orchestra. It is rather the custom nowadays to speak slightly of "Papa" Haydn and his childlike music, but for all its childlike spirit, his works set no mean problem for musicians of insight and taste who would play them to best effect. One has to hear this performance several times to realize the wealth of thought and talent expended on its apparently simplicity. The whole performance breathes so vivacious

an air, so blithesome a spirit that the conductor's healthily poised plan and the keen clarity of its execution are forgotten, as one forgets the sturdy structure of bone and muscle of an athlete's body. In concert I used to think Koussevitzky's Hadyn and Mozart over-heavy, sometimes actually cumbersome, but in recent seasons he has advantageously reduced the size of his string choirs and I think also lightened his own touch; at any rate, his performances have gained greatly in buoyancy. On records, with less opportunity for exaggeration of the lower string parts, perfection of balance seems to have been struck. To my ears at least this is an ideal performance: at once light-footed and vigorous, gracious and animated. I doubt very seriously the possibility of any other recording organization equalling it.

The orchestra and recording are quite up to the standards set in the Pastoral album, but Haydn's clean economical writing permits their virtues to shine even more brilliantly. For all the refreshing absence of any striving for effect, this is undoubtedly the most effective of Koussevitzky's recordings to date. The Educational Department may well be proud of the honor of releasing it, but I sincerely trust that it will soon be issued also in the regular monthly supplements as well. Its audience should not be limited.

Columbia Masterworks Set 115 (4 D12s, Alb., \$6.00) **Strawinski: The Fire Bird Ballet**, played by **Igor Strawinski** and a **Symphony Orchestra**.

Part 1: The Enchanted Garden

Part 2: Entry and Dance of the Fire Bird

Part 3: The Fire Bird Beseeches Prince Ivan to Release Her

Part 4: The Princesses Play with the Golden Apples

Part 5: Rondo of the Princesses

Part 6: Danse Infernale of King Kostchei and Demons

Part 7: Interlude (Berceuse)

Part 8: Finale—Marriage of the Fire Bird and Prince Ivan

Strawinski's "L'Oiseau de Feu" a "conte danse" in two tableaux, was first produced at the Paris Opéra on June 25, 1910. It was the first of his great ballets. Petrouchka came the next year and was followed by The Rite of Spring, in 1913 and The Nightingale in 1914. The Fire Bird established its composer's popularity and with Petrouchka has given him a firm place in the standard symphonic repertory. In concert the work is often given in somewhat different versions. The best known is that arranged by the composer in 1919. It includes the Introduction, Dance of the Fire Bird, Rondo of the Princesses, Infernal Dance, Berceuse, and Finale. As recorded here the work contains several additional sections. I presume that it is the complete ballet, but as no score is available at the moment I have been unable to verify this. At any rate there is much material here that is missing from Stokowski's Victor version: the Supplication of the Fire Bird, the Princesses Play with the Golden Apples, and portions of the Berceuse and Finale, notably a singular passage in seven-four measure near the very end. Beside Stokowski's set, there is a four-part version conducted by Defosse for Edison-Bell, and an abbreviated version conducted by Pierné for Parlophone. There were a number of acoustical recordings.

The story of the ballet is too well known to demand repetition here. Those who are unfamiliar with it will find it related in detail in the annotation leaflet accompanying this album set. The composer's version strikes one with force and originality from the very beginning. His conception of the work varies considerably in many respects from those of other conductors I have heard in it. The recording is bright and extremely clear and the ghostly violin glissandos on the first record side give good index for the effectiveness of the reproduction throughout. The orchestra's tone quality is of remarkable delicacy and color. I like the way Strawinski takes the ineffably lovely "Khorovode," or round dance of the princesses. His tempo is faster than one expects, but the movement seems to lose nothing in graciousness and gains in tenderness and piquancy. The Infernal Dance makes severe demands on conductor and orchestra and reveals their limitations. The piece starts well, but the tremendous ferocity and juggernaut momentum and precision of Stokowski's performance are sadly lacking. Again in the Finale one feels that Strawinski falls short of a satisfactory climax. It is in the quieter portions of the work, the Berceuse, for instance, that he is at his best, there his reading is extraordinarily effective and moving.

Those who profess to hold Strawinski a prophet of mechanism, a hater of warmth and emotion, will be astonished by his performance here. It skirts the gulfs of sentimentality by a generous margin, but it is never lacking in either depth or intensity of feeling. "Strawinski believes that music should be played entirely without expression!" was the affrighted cry among the musically "unco gude" a few years ago. Bosh! Strawinski believes that the composer and not the conductor should decree the "expression" of a work. His quarrel with several conductors was not on the grounds that they played his works expressively, but that the expressiveness was not that which he carefully and exactly indicated in his score. In these disks, as in the Petrouchka set, we have him in the dual role of composer and conductor, giving us his no more and no less of his music than his own conception of it. Musically and historically a recording like this is of uncommon significance.

It is unnecessary to press a comparison between the composer's own version and that of Stokowski. The latter was and still is one of the finest recorded performances in phonographic literature. Strawinski's orchestra is of course entirely incomparable with the Philadelphia Symphony, although it is a competent one and acquits itself most creditably except in the more exacting climactic moments. But the composer's version has unusual interest and merits unreserved recommendation. It is a genuine joy to learn from well-founded rumor that one may expect further large recordings from Strawinski.

Victor 7006 (D12, \$2.00) Saint-Saens: Le Rouet d'Omphale, Op. 31, played by Willem Mengelberg and the New York Philharmonic-Symphony.

Mengelberg's acoustical recording of Omphale's Spinning Wheel was on a ten-inch disk, Victor 989. Probably it was abbreviated, but it was an excellent performance and the record was quite popular. The re-recording is a worthy one, as might be imagined from Mengelberg's first recording with the combined New York Philharmonic and Symphony orchestras—Strauss' Heldenleben. The recording and performance here are no less irreproachable, but of course the piece gives less opportunity for conductor and orchestra to display their resources. Gaubert's Columbia version of this work is also a good one, but Mengelberg's has something on it in the way of tonal finish. The work's program is familiar: Hercules is sentenced to don women's garments and to sit and spin among the maidens of Queen Omphale. Saint-Saens' glib music depicts neatly if shallowly the whirl of the spinning wheel, the mocking laughter at Hercules' awkwardness, and his own despair.

Victor 22008 (D10, 75c) Auber: Fra Diavolo—Overture, played by Rosario Bourdon and the Victor Symphony.

The Fra Diavolo overture is a good old timer that hasn't faded yet, although its militarism sounds a little quaint to modern ears accustomed to the shrecklichkeit of Ein Heldenleben and Holst's Mars. It is a fit subject for Bourdon's alert baton. The orchestra is not large here, but it plays briskly. A worthy addition to Victor's overture series.

Victor (Educational list) 9342 (D12, \$1.50) Beethoven: Eighth Symphony—Second and Third Movements, played by Franz Schalk and the Vienna Philharmonic.

While Schalk's sprightly version of the Eighth is awaiting its turn for release in the Victor album series, the Educational Department has shrewdly slipped in first and brought out the second of the three records—containing the Allegretto Scherzando and the Menuetto. The complete work was reviewed from the imported pressings on page 210 of the March issue of this magazine. It is easily the best recorded performance of the "Little Symphony" to date. The Vienna Philharmonic has something of the best American orchestras' disciplined weight and power. There is clean, lean vigor to this performance and I like the way Schalk and his men handle themselves and the music. One might ask only for more geniality. Beethoven's "unbuttoned mood" is more warmly expansive than one would gather here. These two movements make a fine record and one that should be popular. I hope that it will soon be followed by the two others.

Victor (Educational list) 9398 (D12, \$1.50) Weber: Euryanthe—Overture, played by Leo Blech and the Berlin State Opera Orchestra.

This is the first electrical Euryanthe recording I have heard. It replaces Victor's acoustical version by Ganz and the St. Louis Symphony. Dr. Blech turns in his customary energetic performance, but while it is vivid, it does not strike me as particularly convincing. I am not sure whether this version is complete or not.

Victor (Educational list No. 6) 9402-4 (3 D12s, \$1.50 each) Strauss: Tod und Verklärung, Op. 24 (five parts), and Handel-Elgar: Overture in D minor (one part), played by Albert Coates and the London Symphony.

This set was reviewed from the imported pressings on page 244 of the April 1929 issue. It is quite up to Coates' versions of Till Eulenspiegel and Don Juan in the way of performance and recording. The work is often inflated to a greater degree in concert, but Coates knows the phonographic limitations and is careful not to attempt to exceed them. The early pages of the work—and to many people's minds the best—are done with uncommon effectiveness. The Handel overture is the supreme attraction of the work, however, and to those who have small taste left for Strauss' faded grandiloquence, I recommend most heartily that they hear record 9404 at least. Here is genuine grandeur. The combination of this with Strauss' Tod und Verklärung is subtly ironical. Coates himself must have been satisfied with the performance for after it is ended an ejaculated "Good!" is caught by the microphone before the power is turned off. His expression of pride is a most natural one. It errs only in inadequacy. "Superb!" would not be unjustified.

Columbia 50154-5-D (2 D12s, \$1.25 each) **Liszt: First Hungarian Rhapsody** (three parts), and **Berlioz: Rakoczy March** (one part), played by **Ernst von Dohnanyi** and the **Budapest Philharmonic Orchestra**.

After Dohnanyi's fine recording of the Mozart Piano Concerto in G (Columbia Masterworks Set 111) the Liszt Rhapsody comes as a distinct disappointment. The orchestra is obviously of very slight proportions and the performances of both rhapsody and march are lacking in verve and conviction. Dohnanyi is capable of far better things than this. Meanwhile the memorable old Vocalion records of the rhapsody as conducted by Nikisch stand incomparable and unapproached.

Columbia 67607-D (D12, \$1.50) **Arbos: Noche de Arabia—Intermezzo**, played by **Enrique Fernandez Arbos** and the **Madrid Symphony**.

The Arbos recordings are coming along rapidly now. The American release of his own Arabian Night and the Turina piece below leaves only Albeniz' Iberia un-issued here. His Arabia seems a very Spanish transplanting, but the piece is deftly turned. While it hardly achieves distinction, it hangs together well and lacks neither feeling nor charm. Both performance and recording are all that could be desired.

Columbia 67606-D (D12, \$1.50) **Turina: La Procession del Rocio**, played by **Enrique Fernandez Arbos** and the **Madrid Symphony**.

Turina is known to the phonograph only by the old Columbia records of his Danzas Fantasticas and by Segovia's Victor record of his singular Fandanguillo for guitar. La Procession del Rocio is one of the best known of his concert works. It was composed in 1912 and is dedicated to Arbos who has played it widely during his American tours. There are two connected sections, Triana en Fête and La Procession, each occupying a record side.

The following program is printed in the score: "Every year, in the month of June, there occurs the 'Procession of the Dew' in which the best families of the city participate, making their entry in their finest coaches following the image of the Virgin Mary, as it proceeds through the streets in a silver car drawn by oxen. Triana is en fête: the festival music and dances are interrupted by the arrival of a procession which is announced by flutes and drums. A religious theme is heard several times, eventually breaking forth triumphantly and mingling with the sounds of the Marche Royale and the joyous clanging of bells. The dances and festal songs are resumed, but at length their sounds diminish and finally die away."

Arbos is of course the ideal man to conduct this typically Iberian music. Debussy likened the work to a luminous fresco and it is this quality that Arbos emphasized here. The orchestra is excellent, but at times there might have been greater clarity and sonority to the recording. It does not blur or distort the playing, but in the climaxes it tends to veil it somewhat. This was noticeable in the Noche de Arabia also, but there it was distinctly in keeping with the nocturnal nature of the music. A slight fault and not one to detract seriously from the attractiveness of a gaily colored work vividly performed.

Columbia Masterworks Set 116 (4 D12s, Alb., \$6.00) **Schumann: Concerto in A minor** for piano and orchestra, Op. 54, played by **Fanny Davies** and the **Royal Philharmonic Orchestra** conducted by **Ernest Ansermet**.

I do not believe that Fanny Davies is well known in this country. She is well impregnated in the Schumann tradition, at least as it was propagated by Clara Schumann, for she studied with Schumann's wife from 1883 to 1885. Since that time (in the words of a British reviewer) "she has been making and solidifying a reputation as a fine chamber-music player and a soloist who sees each piece steadily and sees it whole." Her reading of the Schumann work is obviously the result of many year's familiarity. Her performance has a fine heroic sweep and fluency that is very refreshing. I like the assurance and decisiveness of her playing, particularly in the first movement. In the intermezzo, however, the pace she sets substitutes daintiness for tenderness, and in the second theme of the last movement I long for greater

lightness and elasticity, but on the whole there are few opportunities for one to take issue with either her conception or execution of the work. The recording is good and Ansermet provides a competent accompaniment. The piano tone comes through well and is not over-hard, although Miss Davies shows a tendency to stress her part in the tuttis as if she were afraid of being overbalanced by the orchestra. A good sound version that is both authoritative and zestful, and on the whole I think it compares most favorably with the Cortot-Victor version. It would be my personal choice, at least, over the other by a wide margin.

Miss Davies' performance is a worthy addition to the Columbia Masterworks Library, but it will be a source of keen regret to many that Myra Hess was not given the opportunity to record her reading—one of striking lucidity and loveliness.

Odeon 5170 (D12, \$1.50) **Bizet: Carmen: Preludes to Acts I and IV**, played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

It is a pity that Dr. Weissmann is so late in the day with his versions of the Carmen preludes for there are already several excellent recorded performances. He does well with them too and this disk is not likely to disappoint any admirers of brisk, clean orchestral playing. The first prelude is complete up to the entrance of the chorus and is not the briefer concert version.

Odeon 5171 (D12, \$1.50) **Beethoven: Egmont—Overture**, played by **Max von Schillings** and the **Grand Symphony Orchestra, Berlin**.

Schillings can be relied upon for a masterly performance of Beethoven no less than Wagner. I wish that he had been given a larger orchestra here as the breadths of his reading call for tonal breadths to match.

The recording is more metallic than the Parlophone-Odeon best, but otherwise the work is one to give lively pleasure to both ear and mind.

Odeon 5168 (D12, \$1.50) **Strauss: The Egyptian Helen—Helen's Awakening** (Act I) and **Funeral March** (Act II), played by **Fritz Busch** and the **Grand Symphony Orchestra, Berlin**.

Odeon does well to profit by the current interest in the latest Strauss opera to be produced in this country to issue this fine record of two characteristic excerpts. The recording is exceedingly pure, giving Strauss' suave measures their full meed of luscious color, and the music far better than most of Strauss' later writings; it reminds one somewhat of Der Rosenkavalier in its geniality and warmth. Busch and the Grand Symphony do extremely well with it.

Imported

British Columbia 9681-2 (2 D12s) **Bach: Concerto in D minor for Two Violins**, played by **Anton Witek and Alma Rosengren-Witek**, accompanied by a string orchestra. (Available through the American importers.)

An interview with Mr. and Mrs. Witek appeared in the last issue of this magazine and should be referred to for details on their notable careers. Mr. Witek states that this recording was made on the stage of the Wagner Festspielhaus at Bayreuth—the first non-Wagnerian work to be played there—and that the accompanying orchestra was composed of first desk men from the Bayreuth Festival Orchestra. The conductor was Ernst Schmidt, assistant conductor of the Boston Symphony at the time Mr. Witek was concertmaster and Dr. Muck conductor.

Mr. and Mrs. Witek believe decidedly in a virile, strongly-rhythmed Bach. Their performance is a logical and vigorous exposition of this belief, and—in the first and last movements—a highly effective one. Here is sturdy, healthful fiddle-work that is a joy to hear. I like their slow

movement less. It lacks something of assurance and also of tenderness. The performance is not without feeling by any means, but it misses the magical brooding quality of Bach's slow movements at their best.

But for the rest the work is both stimulating and admirable, one to be commended on its own merits of vigorous life and well-planned balance, as well as the first electrical release of an authentic masterpiece. Best of all, it is complete. The recording is rather hard, but effective. One may well anticipate the future releases of these admirably paired violinists.

French Odeon 170,032-3 (2 D12s) Bizet: Patrie—Overture, played by **G. Cloez** and the **Grand Symphony Orchestra**. (Available through the American Importers.)

Bizet's overture to Sardou's play, "Patrie," was perhaps his first work to make a decided success. His later triumphs have obscured it, at least as far as this country is concerned: it is seldom played here. The work is bright and vivacious, but Bizet displays only a promise of his later orchestral ingenuity, particularly in the lack of variation in the accompaniment figures. Cloez gives a fair performance; it is never dull, but never actually fiery. The recording is ineffective and the orchestral tone has a curiously pinched and wizened quality.

French Odeon 171,076-7 (2 D12s) Renie: Concert in C minor for harp and orchestra, played by **Henriette Renie** and the **Paris Philharmonic Orchestra**, conducted by **G. Cloez**. (Available through the American Importers.)

Mlle. Henriette Renié is one of the foremost French harpists and a sound musician by evidence of these disks as well as by repute. A harp concerto is at best a pièce d'occasion, but Mlle. Renié has constructed hers very deftly indeed. The music is by no means profound, but it is neatly turned, fluent, and pleasant to listen to. The performance is brisk or lyrical as the music demands, and the solo part is played with assurance and spirit. The recording is much superior to that of the Bizet Overture and the balance between harp and orchestra is good. The harp tone is decidedly metallic in the more energetic passages, but in the songful second movement its resonance is effectively recorded. Is there not a third movement to the work? A finale is needed.

R.D.D.

Victor's Educational List No. 6

The Victor Educational Department has not only been working overtime in supervising the production of appropriate records in Camden, but it has also been busily engaged in searching for significant works in the catalogues of the Victor Company's foreign affiliations. The Special List No. 6 (the second this year) makes exciting reading for every earnest phonophile. Scarcely an item in the list fails to promise interest for the record-buying music lover, over and above its purely educational value. This is sound planning on the part of the Educational Department, for surely records which measure up to high standards of general artistic appeal and merit, and still possess pertinent, direct educational worth, will be of the greatest good in educational work. The majority of the works here avoid both the austerity which deadens appeal and the superficiality which does not educate, and thus escapes the twin pitfalls of educative music.

On account of the general interest of many of the records, particularly those performed by celebrity artists, they are given separate review in the appropriate classifications ("Orchestral," "Vocal," etc.) elsewhere in this issue. In this inclusive review they are given less detailed mention.

Album Set M-55 tops the list with Haydn's familiar but never hackneyed "Surprise" symphony given superlatively fine performance by the **Boston Symphony Orchestra** under **Serge Koussevitzky**. Pasternack's black label recording of this work was a favorite in the old acoustic catalogue, but

now it is recorded without cuts and in a virtuoso performance that ranks with if not above the most effective recorded symphonies the phonograph has yet given us. **Franz Schalk** and the **Vienna Philharmonic Orchestra** are represented by the second and third movements of Beethoven's Eighth Symphony, the popular menuetto and metronomic Allegretto Scherzando. This disk (9342) is from Schalk's excellent recording of the entire Eighth, reviewed in this magazine from the imported pressings some months ago. I regret that the Educational Department was not able to give us the complete set (three records), but it deserves our gratitude for making at least a part of it available.

There are three other orchestral works: Saint-Saens' symphonic poem, *Omphale's Spinning Wheel*, in the faultless recorded performance of **Mengelberg** and the **New York Philharmonic-Symphony** (7006, also released in this month's general Victor supplement); a vigorous reading of Weber's *Euryanthe Overture* by **Dr. Leo Blech** and the **Berlin State Opera Orchestra** (9398, the first electrical recording of this overture to be issued here); and **Albert Coates'** brilliant performance of Strauss' *Death and Transfiguration*. The last work is in three records (9402-4), without an album. The Strauss work occupies five record sides, and part 6 is given to a grand Handel Overture in D minor, orchestrated by Elgar, and magnificently played by **Coates** and the **London Symphony Orchestra**.

Opera is represented by two Mozart arias, *Voi che sapete* from *Le Nozze di Figaro* and *Batti, batti* from *Don Giovanni*, delightfully sung by **Elisabeth Schumann**, one of the finest German sopranos, particularly skilful in Mozartian roles (7076). There are three other vocal disks, two of "pattern songs" with the accompaniment repeated. On 21949 **Raymond Dixon**, tenor, sings *Home Sweet Home* and *Sweet and Low*, and on 21950 **Ralph Crane**, baritone, sings *Dixie* and *Old Folks at Home*. After one or two verses by the soloist, the orchestra plays alone so that the records may be used to good effect for group singing to phonographic accompaniment. The arrangements are simple and effective, and the accompaniments are smoothly and discreetly played. Mr. Crane's singing is particularly pleasing: its frank, manly simplicity is an excellent model for students as well as highly enjoyable in itself. The third vocal record is a ten-inch Red Seal, No. 4124, whereon **Elsie Baker** sings very smooth and rich contralto versions of Gilchrist's *Sweet is True Love* (words from Tennyson's *Idyls of the King*), and the Thaxter-Vannah *Good Bye, Sweet Day*.

A long section is devoted to "Symphonic Band" recordings of selections from the Ditson "School and Community Band Series" edited by Messrs. Russell Morgan, Harry Clarke, and Osbourne McConathy. Mr. McConathy himself conducts the **Victor Symphonic Band** in these performances. The recording is good and the playing clear and free from affectation. These disks should serve excellently their purpose of patterns for school symphonic bands, but their lack of marked brilliance and sonority prevents their being of unusual general interest. An exception might be made for 21935, which couples the *Wake-Up and Battleship Connecticut Marches*. There are two twelve-inch disks, 35967 and 35968. The former contains the *War March of the Priests* from Mendelssohn's *Athalia*, and on the other side excerpts from Keler-Bela's *Lustspiel Overture* and Ziehrer's *Wiener Burger Waltz*. The latter contains the *Coronation March* from Kretschmer's *Die Folkunger*, Coerne's *Exaltation*, and the *Minuet* from Mozart's *Symphony in E flat*. There are five ten-inch records of well known pieces in brief versions. *Old Hundred*, *Adeste Fideles*, *Onward Christian Soldiers*, *Now the Day is Over*, *Awake My Soul* (Handel), *Forsaken* (Koschat), and *Farewell to the Forest* (Mendelssohn) are combined on 21936. *O Tender Moon* (Faust), *Quintette* (Martha), *On Billows Rocking and Silent Heroes* (Chimes of Normandy) are contained on 21937. The *Skaters Waltz*, *Don Juan Minuet*, *Amaryllys Gavotte*, *Brahms Waltz in A flat*, *Stars of the Summer Night*, and *Believe Me If All Those Endearing Young Charms* are contained on 21938. 22013 is devoted to a Patriotic March Medley (*Hail Columbia*, *Battle Cry of Freedom*, *Kingdom Coming*, *Tramp Tramp Tramp*, *Bat-*

the Hymn of the Republic, and When Johnny Comes Marching Home). 22014 is also given over to marches: Saint-Saens' Marche Heroique, the march from Norma, the Dead March from Saul, and the march from Raff's "Leonore" Symphony.

Perhaps the most interesting musical feature of the list is provided by a group of three disks intended to fill the "special demand for chamber music of small, light character, preliminary to orchestral works." Miss **Hazel Gertrude Kinscella** plays the piano, and is assisted by competent string and flute players, probably drawn from the Victor Symphony. The selections are exceedingly interesting and are arranged with delightful simplicity and effect. 22018 contains the Rondo Finale of Haydn's Trio No. 3 in C (piano, violin, cello), and the Allegro Molto from Mozart's Sonata in A (piano and violin). The Pastoral from Corelli's "Christmas" Concerto is played by piano and strings on one side of 21947, and on the other Miss Kinscella and a flutist play Loeillet's Sonata No. 7. Piano, flute, and violin combine in Bach's Sonata in G, and piano and strings play the Scherzo from Schubert's "Trout" Quintet, Op. 114 (21948). The outstanding pieces are the Bach and Loeillet sonatas, each in three brief movements. I presume that these versions are considerably abbreviated, but they have been arranged with excellent taste and played with delightful grace and vivaciousness. Such compact versions of fine music are sure to be of the utmost value as an introduction to chamber music and a preliminary study of the sonata and symphonic forms. But besides this educational value they make most stimulating listening, and I can recommend them most heartily to the general record buyer. At seventy-five cents each these little disks are superb value.

The three remaining instrumentals are 21945, 21972, and 20640. The first contains Miss **Kinscella's** neat performances of Debussy's Golliwogg's Cake-Walk, Goossens' Hurdy-Gurdy Man, and Debussy's Little Shepherd, a nice combination of descriptive piano pieces. No. 20640 contains two folk dances by the **Mayfair Band**, Lads a Bunch and Bean Setting, both arranged by Cecil Sharp. Bean Setting is a good dance, but the record as a whole is somewhat less interesting than earlier releases in this series. No. 21872 is an unusual work devoted to Indian themes. **Thurlow Lieurance**, the American composer and **Clement Barone**, the distinguished flutist, are the soloists. On one side Mr. Lieurance plays an Indian flute solo of the original theme of By the Waters of Minnetonka, and then plays the piano accompaniment to Mr. Barone's flute solo of Lieurance's song version. On the other side Lieurance plays four Indian themes on the Indian flute, Winnebago Love Song, Omaha Ceremonial, Love With Tears and Pueblo Lullaby. The last two are repeated on the modern flute with the Indian flute singing a weird counter melody. The Indian flute has an uncanny quality and a fascinating one. This record will be of interest to students of strange instruments and Indian music, American music enthusiasts, and phonographic novelty seekers.

Sally Hamlin offers four ten-inch disks of "readings": Abou Ben Adheim, The Arrow and the Song, The Year's at the Spring, and What is So Rare as a Day in June (21823); The Little Engine that Could and The Dear Little Hen (21824); Little Orphant Annie and Seein' Things at Night (21825); Jaberwocky and The Walrus and the Carpenter (21926). I like the selections from "Alice" best. Miss Hamlin's manner is not free from affectation, but her enunciation is very clear.

Last, but perhaps as significant as anything on the list is an extensive continuation of the **American Speech** records. As a recent correspondent to the magazine surmised, these were made at the Columbia Summer School under the direction of **Professors H. M. Ayres and Cabell Greet**. (Those interested should refer to this letter—page 338, July issue—for details on the work done with recorded dialects by Ayres and Greet.) Besides the three records listed in the Educational List No. 5, there are nine new disks, each ten-inch, \$2.00. The same selection is recited on each record. Newburyport, Mass., and Ellsworth, Maine (68); Lancaster, N. H., and Meriden, Conn. (69);

Rockbridge, Ohio, and Bismarck, Ill. (70); Lamar County, Texas, and Stony, Texas (71); Paris, Texas, and Lincoln County, Mo. (72); Lancaster County, Pa., and North Philadelphia (73); Leicester, N. C., and Betrand, Va. (74); Charleston, S. C., and Goose Creek Gullah, S. C. (75); New York City, 1, and New York City, 2 (76). The recording is excellent throughout. One hardly realizes until he has the opportunity of hearing these records what astonishing variations in pronunciation, accent, and inflection there are throughout the country. A thorough study such as this will unquestionably be of the great historical and educational value.

Observer

Chamber Music

Victor Masterpiece Album M-52 (4 D12s, Alb., \$10.00) **Schumann: Trio in D minor**, Op. 63, played by **Alfred Cortot, Jacques Thibaud, and Pablo Casals**.

I. Allegro appassionato (parts 1, 2, and 3)

II. Allegro ma non troppo (part 4)

III. Andante espressivo (parts 5 and 6)

IV. Con fuoco (parts 7 and 8)

Schumann's first two trios (he wrote three in all) were composed in the same year as the great quintet and the piano quartet. The one played here is No. 1, a stormy, passionate work, bearing the evidences that it was written in haste. But for all its hurriedness it has a fine broad sweep, that carries its hearers along from the first bar to the last. The last movement boasts a heroic theme that is particularly exhilarating.

The celebrated Cortot-Thibaud-Casals combination was in vigorous mood when it recorded the work and it matches vitality for vitality. Thibaud's violin tone is perhaps a trifle thin in the canonic andante, but Casals' moving eloquence is ample atonement. The finale is taken with tremendous éclat and bravura. One had hardly imagined that this virtuoso ensemble, noted principally for its refinement of style, could so lose itself in the verve and gusto of its own performance. Its playing is invariably polished, but seldom is it as exciting as here.

The recording is impeccably fine and the set as a whole should stand a fair chance of approaching the remarkable popularity of the same players' memorable Schubert Trio in B flat.

Band

Columbia 50157-D (D12, \$1.25) **Johann Strauss: Radetzky March, and Holzmann: Blaze Away**, played by the **Grand Odeon Orchestra**.

The Grosses Odeon Streichorchester plays more brilliantly than ever here. There is tremendous dash and go to these performances, but I should like considerably less amplification to the recording, and a less heavy manner with the Radetzky March.

Victor 22020 (D10, 75); **Sousa: Golden Jubilee and Riders of the Flag Marches**, played by **Sousa's Band**.

As far as recording goes Sousa has been resting on his laurels for the last year or more. This disk comes as a vivid reminder that there is ample life and vigor in the March King yet. The pieces have the authentic Sousa swing and the performances are ultra-brilliant. One of the best of his records.

Victor (Spanish list) 21901 (D10, 75c) **San Lorenzo and Matador Marches**, played by the **United States Army Band**.

The Army Band's performances of these Spanish-American marches are rather matter-of-fact. The record is not of great interest.

Instrumental

PIANO

Columbia 1864-D (D10, 75c) Ravel: Jeux d'eau, played by **Robert Casadesus**.

Robert Casadesus was the soloist in Witkowski's Mon Lac, recently reviewed in these pages from the French Columbia pressings. This two-part, ten-inch disk of Ravel's ever popular concert piece is the first example of his playing to be issued in this country. It is hardly distinctive. Casadesus' competence is obvious, but he displays few qualities of subtlety or insight. The recording is good. The piano tone is somewhat hard, but this should be ascribed to the pianist rather than to the recorder.

Victor (Educational list No. 6) 21945 (D10, 75c) Debussy: Golliwogg's Cake-Walk; Goossens: The Hurdy-Gurdy Man, Op. 18, No. 3; **Debussy: The Little Shepherd**, played by **Hazel Gertrude Kinscella**.

A remarkably ingenious selection of attractive modern piano pieces for educational use. The two from Debussy's "Children's Corner" are well known; the one from Goossens' "Kaleidoscope" possesses similar descriptive qualities. Naturally, their appeal is not confined to children alone; adults will find this little disk equally enjoyable. Miss Kinscella's performances make no pretensions to virtuosity or distinctive individuality, but they are spirited and competent, and the recording is good.

ORGAN.

Columbia 1858-D (D10, 75c) Commette: Scherzo, played by **Edouard Commette** in the **St. Jean Cathedral, Lyons, France**.

Commette's first American release (the Boellmann and Gigout Toccatas) revealed such unmistakable merit in both organist and instrument that this disk is a distinct disappointment. The playing and recording are as effective as before, but his own Scherzo—a noisy amorphous piece—is a poor vehicle for Commette's talents. I hope that his future selections will be from the classic organ repertory rather than from his own pen.

VIOLIN

Brunswick 15203 (D10, 75c) Erwin: I Kiss Your Hand Madame, and **Schubert-Romberg: Song of Love** (from **Blossom Time**), played by **Max Rosen**, with piano accompaniments by **Richard Wilens**.

Apart from the extremely slow tempo in which Mr. Rosen plays the popular Erwin song, this record possesses many virtues of its class. The recording is exceedingly good and the violin tone richly sonorous without approaching over-ripeness. The Blossom Time excerpt is attractively done. I Kiss Your Hand Madame is played with great smoothness, but the choice of tempo destroys the character of the piece.

Columbia 1865-D (D10 75c) Goeyens: Paysage Triste, and **Debussy: La Plus Que Lente**, played by **A. Dubois**, with piano accompaniments.

Dubois is an entirely new name to me; possibly he is a French violinist as this record is an imported one. It has not been issued in England so I presume it is re-pressed from the French Columbia Company. The recording is exceptionally clear and the unnamed pianist provides discreet accompaniments. Dubois' playing is straightforward and unaffected, without being particularly individual or distinguished. Both pieces make pleasant listening.

Columbia 1857-D (D10, 75c) Faure-Elman: Apres un Reve, and **Mozart-Burmester: Minuet**, played by **Yovanovitch Bratza**, with piano accompaniments.

A fulfillment of the promise of the first Bratza release (Legende Naive and Romance). The violin tone is beau-

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Plan a Day in Philadelphia This Summer

tifully varied to meet the requirements of both pieces. In the song transcription it is broadly lyrical, and in the Minuet alert and bright. The playing is intelligent and sensitive. More records from Miss Bratza will be welcome.

Victor 1402 (D10, \$1.50) Herbert: Gypsy Love Song (from *The Fortune Teller*) and **Kiss Me Again** (from *Mlle. Modiste*), played by **Renee Chemet**, with piano (**Anca Seidlova**) and cymbalum accompaniments.

Miss Chemet seems to have no capacity for differentiating between light music and that which is ultra-sentimental. Both of these Victor Herbert pieces are delightful when deftly played. Here they are sentimentalized to an unbearable degree. It is a pity that Miss Chemet does not use her talents to better advantage, or that she does not profit by the example of some of her fellow-artists (Kreisler comes first to mind) who devote as much intelligence and artistry to familiar lyrics like this as they do to large works. Until she does so, her performances will never sound convincing.

VIOLONCELLO

Columbia 50156-D (D12, \$1.25) Bridge: Melodie, and **Popper: Gavotte**, played by **Felix Salmond**, with piano accompaniments.

Mr. Salmond's playing is always invigorating. Here he does equally well with the broad songfulness of Bridge's *Melodie* and the sturdy vigor of Popper's *Gavotte* and *Musette*. The recording is good and Mr. Salmond's tone full and assured. There may be cellists whose playing is richer or more delicate than Mr. Salmond's, but robustness is one of the most refreshing musical qualities, and on this score few if any approach him. R.O.B.

Operatic

DIE GOETTERDAEMMERUNG

(H.M.V. Available through the American importers.)

With this set, H.M.V. completes its series of recordings from the *Ring*. There are now available 38 records in five albums (of which the two comprising *Die Walkuere*, and several other discs, have been issued in this country), from this cycle—a truly notable and praiseworthy achievement.

Of *Die Goetterdaemmerung*, it must be admitted that, from a literary and dramatic standpoint, it is one of the poorest and most "operatic", in the older sense of the word, of Wagner's later works. It is far from the elemental simplicity and unity of *Tristan*, for instance, or of *Die Walkuere*. On the other hand, musically it more than makes up for this, containing, as it does, two pieces that are regarded as the very highest peaks of Wagner's genius: the Funeral Music and the orchestral finale of the work.

As regards the present version let it be stated at the outset that it is superlative—new heights, both in conducting and in recording, are reached. As before, two orchestras are used, and this time, four conductors. It may be remarked that the London orchestral recording seems a little more rich and sonorous, but the Berlin contingent contributes many of the finest moments of the set. It is reasonably complete,—only about 130 pages of vocal score having been omitted—but some of the cuts, or rather the inclusions, seem to have been rather injudiciously made. None of the important singers are new to the gramophone. A very excellent explanatory and descriptive booklet, containing musical motives, vocal score references, and most of the words in English, is furnished with the albums. The large and distinct part numbering is also to be commended.

CAST

BRUENNHILDE Florence Austral (L)
SIEGFRIED Walter Widdop (L); Rudolf Laubenthal (B)
HAGEN Emmanuel List (B); Ivar Andresen (B);
 Arthur Fear (L)

GUNTHER Desider Zador (B); Frederick Collier (L)
GUTRUNE Goeta Ljungberg (L)
WALTRAUTE Maartje Offers (L)
THREE NORNS Noel Eadie, Evelyn Arden &
 Gladys Palmer (L)
RHINE-MAIDENS Mmes. de Garmo, Kindeamann &
 Marker (B)
VASSALS Chorus of Berlin State Opera; Chorus (L)
 (L—London; B—Berlin)
 London Symphony Orchestra, under Albert Coates and
 Lawrance Collingswood.
 Berlin State Opera Orchestra, under Leo Blech and Karl
 Muck.

Prelude. (Parts 1-7) The first scene of the prologue—that of the Norns—is completely recorded in four parts. It is not particularly distinguished, either by the music or by the singing of the Norns. It is unfortunate that it could not have been shortened a little in order that the prelude to the scene immediately following between Bruennhilde and Siegfried might have been included. In this, both soloists sing excellently; Widdop's voice is rather light, but nevertheless, quite good. Thus far, we have been under the baton of Albert Coates, but for the Rhine-Journey, which follows this without a break for one part, we go to Berlin and Dr. Muck. For the reading of this interlude, I can only refer the reader to R.D.D.'s review of it in the October 1928 issue. The youthful, scherzo-like quality of the greater part of the music seems to have evaporated in this performance.

Act I. (Part 8-13) With part 8, we return to London. The scene is the Hall of the Gibichungs. About 20 pages are omitted from the beginning of the act. As in most of the opera, the English soloists show themselves rather inferior to the Germans. After a cut of 23 pages, part 9 ("Hagen Meditates Revenge") is again in Berlin. Ivar Andresen gives one of his usual fine performances. During an omission of 13 pages, there is a change of scene back to the Walkuere Rock. Waltraute's narrative and Bruennhilde's refusal to give up the ring occupy 4 parts uncut, ending with the arrival of the disgusted Siegfried. Maartje Offer's voice is rather unpleasant in the lowest register, and her German often bad, but both her and Mme. Austral's interpretation is most moving. The scene of the combat is omitted.

Act II. (Part 14-19) Thirty-three pages are missing from the beginning of Act II, containing the dialogue between Hagen and Alberich, and the arrival of Siegfried. With parts 14 and 15 in which Hagen summons the vassals, comes what is one of the highest points in the whole set. Ivar Andresen is superb, and the chorus equals him. All praise must be given to Leo Blech who conducts these thrilling records. Between parts 15 and 16, Bruennhilde and Gunther arrive and the former accuses Siegfried of treachery. Part 16 (again in London) contains Siegfried's oath. After a cut of 1½ pages, the remainder of the act is completely recorded. It includes the plotting of Bruennhilde, Hagen and Gunther, the melodramatic scene reaching its climax in a concerted trio of revenge.

Act III. (Parts 20-32) This act is undoubtedly the finest of the three from every point of view—musical, and, in connection with this version, interpretative and recording. It is quite fitting, therefore, that it should be the most complete. About 2½ pages of orchestral prelude are omitted, but, with the exception of a cut of ½ page on part 22, the scene with the Rhinemaidens is followed in the score up to the entrance of Hagen. One of the loveliest in the whole *Ring*, and exquisitely sung by the three maidens, with the aid of Rudolf Laubenthal, it constitutes another high spot in the set. (This, with the rest of the act up to part 29, is recorded in Berlin.) After a cut of 10 pages, comes the beautiful music of Siegfried's narrative and death. The orchestra and direction are fine. Laubenthal's voice retains its usual hardness and inflexibility, but he does better than one might have expected. With the Funeral Music (still absurdly labeled "March"), conducted by Karl Muck, there arises a difficult question. For me, at least, Coates must still remain the greater interpreter of this passage. However one cannot deny the clarity of recording, playing and direction here. There is a gap of nine pages, which takes us

back to London for good. Lawrance Collingwood directs on this face alone. The last three parts are devoted to Bruennhilde's ordering and ascension of the funeral pyre. It is unfortunate, however, that it was necessary to omit 19 bars between parts 30 & 31. In every respect these records form a worthy close and climax to this fine set. Mme. Austral's singing is nobly impressive, and Albert Coates' direction is all that one would expect from him in this superb music. The orchestral finale is beyond cavi. R.H.S.P.

Vocal

Brunswick 15167 (D10, 75c) McGill: Duna, and Herbert: Gypsy Love Song (from *The Fortune Teller*), sung by **John Charles Thomas**, with orchestral accompaniments.

Mr. Thomas' voice is perhaps a little heavy for these pieces, particularly Duna, but his singing is bold and not over-sentimentalized. The recording and accompaniments provide effective backgrounds.

Columbia 50153-D (D12, \$1.25) Handel: Angels Ever Bright and Fair, and Mozart: Figaro—Non so piu cosa son, sung by **Anna Case**, with orchestral accompaniments.

Miss Case is always worth hearing and this is a particularly effective record. The contrast between the sustained phrases of the Handel aria and the animation of the Mozart one is neatly pointed. The latter piece is delightful, but its briefness piques one; its length would lend itself far better to a ten-inch disk. Singing, accompaniments, and recording all are commendable.

Columbia 1863-D (D10, 75c) Negro Spirituals: Nobody Knows de Trouble I Sees (arr. Guion) and **I Got Shoes**, sung by **Edna Thomas**, with piano accompaniments.

Nobody Knows is sung in Guion's arrangement and differs considerably from the more familiar one arranged by Burleigh and others. I Got Shoes is the familiar Heav'n, Heav'n. The arranger is not specified here, but in the British Columbia catalogue, Walter Golde is named. Miss Thomas' invariably possesses a rare charm; few others know so well to temper intensity of feeling with artistic restraint. While this is not one of her finest records, it cannot fail to please any lover of the spirituals. There are still a number of records by Miss Thomas available in England that have not been issued here. I note particularly the New Orleans Street Cries, and Samson and Dulilie.

Columbia 1859-D (D10, 75c) Boheme—O Mimi tu piu non torni, and Barbiere di Siviglia—All' idea di quel metallo, sung by **Dino Borgioli** and **Gino Vanelli**, with orchestral accompaniments.

I presume this is a La Scala recording. Both tenor and baritone sing in typical Italianate fashion: the Rossini duet is given very spirited performance and the Puccini one with great gustiness. Neither is overdone, however, and the record should please.

Odeon 5172 (D12, \$1.50) Johann Strauss: The Gypsy Baron—Finale Act II, sung by **Lotte Lehmann, Richard Tauber, Karin Branzell, Waldemar Staegemann, and Grete Merrem-Nikisch**, accompanied by chorus and orchestra under the direction of **Dr. Weissmann**.

A truly astonishing array of talent to devote to a light operatic excerpt, and while one can hardly say it is wasted—for the record is a splendid one—such an ensemble might profitably be devoted to greater works. But perhaps that is cavilling. There is stirring music here and Lehmann, Tauber, et al., give it a magnificent performance. Tauber is the star, but the others are not far behind. Dr. Weissmann, the chorus, and orchestra provide spirited settings, and the recording is very brilliant. A disk to be ranked not far behind the memorable Cavalleria Rusticana and Aida choruses.

Victor 1412 (D10, \$1.50) Foster: My Old Kentucky Home, and Molloy: Love's Old Sweet Song, sung by **Amelita Galli-Curci**, with piano accompaniments by **Homer Samuels**.

There was an acoustical version of Love's Old Sweet Song by Galli-Curci on Victor 998. This is her first re-

cording of My Old Kentucky Home. Galli-Curci's voice is too light in quality for the most effective or even characteristic performances of these familiar songs, but one can have no quarrel with the way in which she sings them. Both performances are simple and unforced. The recording is excellent.

Victor 1403 (D10, \$1.50) De Curtis: Cante pe' me, and Mascagni: Stornelli Marini, sung by **Beniamino Gigli**, with orchestral accompaniments.

A good Gigli disk, exemplifying his familiar merits. Both pieces are sung with animation and fine broad tone. One could not ask for more effective performance of either.

Victor 1388 (D10, \$1.50) Brogi: Visione Veneziana, and Capolongo: Suonno 'e Fantasia, sung by **Titta Ruffo**, with orchestral accompaniments.

Ruffo is in fine robust voice here, but one might wish for a little more animation in Brogi's Barcarolle. The Capolongo song is sung more effectively, however, and there is neat use made of mandolines in the accompaniment.

Victor 7075 (D12, \$2.00) Schubert: Du bist die Ruh', and Liszt: Die Lorelei, sung by **Sigrid Onegin**, with piano accompaniments by **Fritz Huebsch**.

The first two Onegin records were magnificent in all truth, but this superb disk marks a new high standard. Her voice is at its best here and her performance of the Schubert song the finest I have ever heard. Even Liszt's less significant miniature song-drama is given remarkable effectiveness. The recording and accompaniments are fittingly matched to the excellence of the singing. A grand record.

Victor 9395 (D12, \$1.50) Brahms: Requiem, Op. 45—Ye That Now Are Sorrowful, sung by **Florence Austral**, accompanied by the **Royal Opera Chorus and Orchestra, Covent Garden**, conducted by **John Barbirolli**.

This fifth section of Brahms' great German Requiem ("Ihr habt nun Traurigkeit") was added to the work some time after its first performance. The compassionate soprano solo speaks of the "consolation of motherly womanhood whose love bears the burden of all sorrow," and is doubly poignant when one learns that it was written shortly after the death of the composer's own mother. The mood is unchanged throughout the movement. The long slow line of the soprano's song rises and falls above the deeper surge of the periodic responses of the chorus, "Ich will euch trösten, wie einen seine Mutter tröstet..." The accompaniment is restrained, but ineffably tender.

The performance is all that one rightfully expects from John Barbirolli and Florence Austral. In both tonal quality and manner the soloist strikes the perfect note, and orchestra and chorus are discreetly blended into an exquisitely balanced ensemble. The recording is irreproachable.

A notable record and one that no admirer of the great Johannes will let go by unheard. It is the second section of the Requiem to be recorded: Part 4 ("Wie lieblich sind deine Wohnungen") was issued several months ago by the German Victor Company. The rest should not be long in following, for the complete work is badly needed beside Beethoven's Missa Solemnis among the recorded choral masterpieces.

Victor (Educational list No. 6) 7076 (D12, \$2.00) Figaro—Voi che sapete, and Don Giovanni—Batti, batti, O bel Masetto, sung by **Elisabeth Schumann**, with orchestral accompaniments.

It is extremely curious that Elisabeth Schumann should be so neglected by The Victor Company. The list of her H. M. V. releases is a goodly one, but until the Victor Educational Department came to the rescue with this Mozart disk, Miss Schumann has been represented in this country by only one record, 6837, on which she sings four Schubert songs in superb fashion. And this disk, perhaps the finest single vocal record to be issued during the Schubert Centenary year, was released in the "foreign" lists and is entirely unmentioned in the 1929 Victor general catalogue! This is rather hard to understand, the more so that Miss Schumann's records are unreservedly admired in England and apparently have enjoyed lively sale. One of them won a competition conducted by "The Gramophone"

last year for the "perfect record." (H. M. V. D-1410, *Es ist vollbracht* from Bach's Cantata No. 159—oboe obbligato by Leon Goossens—and *Aus Liebe will mein Heiland sterben* from the Passion of St. Matthew—with flute obbligato by John Amadio. The accompanying orchestra is conducted by Karl Alwin.) The record containing four Schubert songs was a close runner-up in this competition. Besides this notable Bach disk there are a number of excellent Mozart and Strauss recordings. Miss Schumann's performances of these composers' works are particular felicitous, indeed it was she whom Strauss chose to sing his compositions during his American tour some six or seven years ago. Hearing her at that time I was enchanted by her singing and I hastened to inquire for her records, but with her other admirers I had to wait until last year before one was made available here.

However, everyone who seeks master-singing will share my gratitude to the Victor Educational Department for issuing of Miss Schumann's Mozart disks. Both arias are characteristic of her matchless performances, and although I believe that it was made several years ago, the recording is effective. May there be more!

Victor 22015 (D10, 75c) Negro Spirituals (arr. Burleigh): **Deep River** and **Heav'n, Heav'n!**, sung by **Marion Anderson**, with piano accompaniments.

These are re-recordings and welcome ones. Although Miss Anderson's spiritual singing is not particularly fervent or animated, her voice and manner are unaffected and pleasing. However, her performances are not to be compared with those of Hayes, Robeson, or Edna Thomas.

Victor (International list) 6923 (D12, \$2.00) La figlia del Reggimento—Le ricchezze (Act II) and **Ciascun lo dice** (Act I), sung by **Toti Dal Monte**, with orchestral and choral accompaniments.

Although not named on the Victor labels, Mr. Herman Klein of "The Gramophone" states that the accompanying orchestra is that of La Scala under Gabriele Santini. Both arias are fine ones and *La ricchezze* is particularly attractive. Miss Dal Monte is a past master of the art of distinguished coloratura singing; these are characteristic examples of her art, piquantly animated and exquisitely turned. The recording and ensemble balance are just fair, but the extreme clarity of the soloist's enunciation and rhythms triumphs easily over them.

Victor (Educational list No. 6) 4124 (D10, \$1.00) Gilchrist: Sweet is True Love, and Vannah: Good Bye, Sweet Day, sung by **Elsie Baker**, with orchestral accompaniments.

Smooth contralto versions of two bland but rather undistinguished songs by American composers. The performances are rich without undue sentimentalization.

Choral

Victor 9334 (D12, \$1.50) La Gioconda—Feste! Pane! (Act I) and **Marinaresca** (Act II), sung by the **Metropolitan Opera Chorus**, accompanied by the **Metropolitan Opera Orchestra**, conducted by **Guilio Setti**.

The Metropolitan does the opening choruses of the first and second acts of *Gioconda* with appropriate spirit. The singing is good but undistinguished, the orchestra carries off the honors.

Columbia 50158-D (D12, \$1.25) Lohengrin—Brautchor, and Der Fliegende Hollander—Spinchor, sung by the **Irmeler Madrigal Choir**, with orchestral accompaniments.

The Irmeler Choir is a noted German chorus that records frequently for the Parlophone Company. I believe that this is one of the first of their works to be issued here; it is of course a re-pressed Parlophone recording and has been out for a year and a half or so in England. The performances do not measure up to celebrity standards. The Bridal Chorus is sung with very little animation and the Spinning

Chorus, while it makes a very nice effect, is considerably blurred. The disk will please, however, if one does not expect too much of it.

Victor 22030 (D10, 75c) Speaks: On the Road to Mandalay and Morning, sung by the **Associated Glee Clubs of America**, recorded at an actual performance in **Madison Square Garden, New York City**.

Some 4000 voices are said to make up this Gargantuan chorus. The tremendous volume of this record is ample proof of the claim. As a recording feat and a piece of over-powering realism this disk is an astonishing tour de force, but it is rather overwhelming to be heard very often.

Light Orchestral

Brunswick 4397 (D10, 75c) With a Song in My Heart (from *Spring is Here*), and **Alice Blue Gown** (from *Irene*), played by **Louis Katzman** and the **Brunswick Salon Orchestra**.

The Hart-Rogers piece is ingeniously orchestrated with some neat work for the oboe, but the performance would have benefitted by a little more spirit and less sentimentality. Tierny's *Alice Blue Gown* is a welcome revival. Orchestra and recording are good.

Odeon 3259 (D12, \$1.25) Krenek: Jonny spielt auf—Fantasy, played by **Dajos Bela's Orchestra**.

This is the first Jonny selection to be released in this country and it is far less effective than some of the excerpts available through the importers. Dajos Bela's organization plays brilliantly enough, but the Fantasy is poorly made, including too many of the more bombastic portions of the work and too few of the amusing passages in jazz idiom. Perhaps Odeon will issue the fine Jonny record made for Parlophone by Ludwig Hofmann. It gives a far more satisfactory idea of Krenek's much-discussed work.

Odeon 3260 (D12, \$1.25) von Blon: Whispering Flowers, and Linke: Indra Waltz, played by **Edith Lorand's Orchestra**.

A nice Lorand record, although not one of her most impressive achievements. Playing and recording are good and the pieces light and pleasing.

Victor (International list) V-50011 (D12, \$1.25) Fall: Dollar Princess—Medley, played by **Nathaniel Shilkret** and the **International Orchestra**.

A delightfully mellow performance of Leo Fall's gracious *Dollar Princess* melodies. Shilkret stresses their blandness, but not to excess. The recording is very good.

O.C.O.

Popular Vocal and Instrumental

Sophie Tucker, for Victor, turns in the most amusing record of the month, an airy discourse yclept *I Don't Want to Get Thin*, containing several excellent cracks as well as some very neat pianoing on the part of **Ted Shapiro**, the accompanist. That's *What I Call Sweet Music*, on the other side, is less effective. Victor (21995). Besides Miss Tucker's first disk of selections from her forthcoming talking picture, "*Honky Tonk*" (21993, *I'm Doing What I'm Doing For Love* and *Feathering a Nest*, (released July 5th), she sings two more hits from the same opus on 21994, *He's a Good Man to Have Around* and *I'm the Last of the Red Hot Mamas*, both done in her characteristic style, but smoothly and felicitously recorded. The best of the straight vocals is **Helen Clark's** performance of two sham-rock songs from "*Smiling Irish Eyes*," the title piece and *A Wee Bit O' Love*. Miss Clark has a first rate voice and she handles it deftly and intelligently. There is no pseudo-brogue or over-sentimentality, but a real lilt and grace.

One of the best Irish records of the year and a performance fit to rank with the highly-praised record by Jessica **Dragonette** for Brunswick last month. More singers like Miss Clark and Miss Dragonette are needed in the popular ranks!

Also on the **Victor** list is a fine record by **Maurice Chevalier**, heard in two more hits from his picture, "Innocents of Paris." It's a Habit of Mine and On Top of the World, Alone (22007). The former song is much the more attractive. It is too bad that this talented singer does not have a chance to record some of the delightful French songs that he sings in his sound film. Their charm and his personality should ensure their success on records as well as in the talkies. Frank **Crumit** has two records this month. On 22021 he couples the ballads A High Silk Hat and a Walking Cane and The Mountains Ain't No Place for Bad Men, and on 21098 he sings Wake Nicodemus to Gene **Austin's** coupling, The Lonesome Road. None of the selections shows him at his best. The disk with Austin has been out many months, but is given re-issue on account of The Lonesome Road, a doleful ballad, appearing in the film version of "Show Boat." From the Southern lists V-40092 ought to be singled out for praise. On it Irene **Beasley** sings very pleasing versions of her own What Would I Do Without You and Baby's Back Today. The latter boasts particularly infectious gaiety.

For the rest, Franklyn **Baur** sings ultra-smooth versions of Pagan Love Song and My Heart Is Bluer Than Eyes (21992); The **Rounders** do well with Deep Night and Singin' in the Rain (22002); Mildred **Hunt** offers extremely sentimental "intimate" versions of Honey and My Dear (22024); Johnny **Marvin** twangs the heartstrings with Finding the Long Way Home and Your Mother and Mine (22022); John **Seagle** and Leonard **Stokes** duettize reverend versions of My Mother's Prayer and Softly and Tenderly (22009); The **Melody Three** sing My Song of the Nile and Pals Forever (22028); Paul **Oliver** gives a smooth performance of Evangeline to Morton **Downey's** super sentimental You're Just Another Memory (22011); and indefatigable Jesse **Crawford** winds up the list with his movie organ versions of I Love to Hear You Singing and Hawaiian Sandman (22025.)

Bessie **Brown** offers another of her fine performances for **Brunswick** on 4409, Song From a Cotton Field and He Just Don't Appeal to Me, good robust, spirited singing. Those who like whistling will doubtless find joy in Margaret **McKee's** role of the bird in the Bird and the Saxophone and the Bird at the Waterfall. **Katzman** and the **Brunswick Concert Orchestra** provide very smooth accompaniments (4396). Helen **Beasley** is represented by very blue performances of her own Tia Juana and Rambling Mind Blues (7077). **Lovin' Sam** sings amusing versions of the State Street Blues and She's Giving It Away (7073); **Papa Egg Shell** (sic) sings a two-part I'm Goin' Up the Country to interesting guitar accompaniments of his own; Frank and James **McCravy** go back into the past for Sweet Genevieve and Let Me Hear the Songs My Mother Used to Sing (4391); Frank **Marvin** sings of My Lulu and The Two Gun Cowboy to his own guitar accompaniments (320); Freddie **Rose** warbles very smooth sentimental versions of Let's Talk It Over and Little Silver Haired Sweetheart (4389); Lew **White** plays Louise and Evangeline on the movie organ (4395); Billy **Murray** and Walter **Scanlon** duettize That's My Idea of Heaven and Building a Nest for Mary (4408); and there is the usual race and southern miscellany.

Okeh boasts several very pleasing vocals, led by William **Dutton** (a new recording singer?) in Miss You and With a Song in My Heart (41258); in both the voice and manner are unaffected and effective. Seger **Ellis** turns in his usual reliable smooth performances, this month he sings S'posin' and To Be in Love (41255). Sophie **Tucker** is her inimitable self in I Ain't Takin' Orders from No One and He's Tall and Dark and Handsome (41249). Lonnie **Johnson** and Spencer **Williams** offer parts 3 and 4 of their interminable duologue, It Feels So Good (8697); Ada **Brown** sings fair versions of I'm Crazy Bout My Lollypop and the Down Home Dance that are vastly improved by the excellent piano

accompaniments (8694). The best of the instrumentals is a disk of guitar duets, Bullfrog Moan and A Handful of Riffs, played by Lonnie **Johnson** and Blind Willie **Dunn** (8695). The former piece is very slow and strange; the latter lively, and both singularly interesting, as were the previous releases by these two virtuosi. A keen student of hot records tells me that he scents a mystery in the identity of "Blind Willie Dunn." The pieces played here are ascribed to Johnson and Dunn, but an earlier record lists Johnson and **Lang** as composers. Can it be that the great Ed himself has donned blackface and glasses, and that Willie is only a blind? The playing is so good and so characteristic that one is led very strongly to believe so.

First place on the **Columbia** list goes to the debut-record of that incomparable rough-house night club trio, **Clayton, Jackson, and Durante**, 1860-D, whereon they sing and clown their hits from "Show Girl," Can Broadway Do Without Me? and So I Ups to Him! I suppose that anyone who has never see the three in action will find the record rather silly, but those who know them will be delighted. The recording is excellent and the performances very characteristic. One notes with amusement the semi-bowdlerization of the stage version of So I Ups to Him. Another but non-comic ensemble makes its Columbia debut this month also, the **Hudson Singers**, remembered for their excellent Roycroft releases. Here they sing less effective songs, I'm Feathering a Nest and Where the Bab-babbling Brook, but their performances as good sonorous ones, well recorded (1880-D). Also in the first group are 1866-D and 1869-D. On the former Lee **Morse** sings I'm Doing What I'm Doing For Love and He's a Good Man to Have Around in a way that I prefer even to Sophie Tucker's, although they were written especially for the "Last of the Red Hot Mammies." On 1869-D **Ukulele Ike** gives very neat performances of Singin' in the Rain and Orange Blossom Time.

In the next group come Ethel **Waters** with True Blue Lou and Second Handed Man, more inclined to shout than is usual with her (1871-D); Ruth **Etting** in characteristic versions of Now I'm in Love and I Want to Meander in the Meadow (1883-D); and James **Melton** in a second edition of Sonny Boy, Little Pal, coupled with Why Can't You on 1879-D,—the accompaniments as well as the singing are very soulful. Art **Gillham** offers I'm Still Caring and You've Made My Dreams Come True (1873-D); **Ford and Glenn** strut their usual stuff in S'posin' and Painting the Clouds With Sunshine (1876-D); Pete **Woolery** warbles My Heart Is Bluer Than Your Eyes and Am I a Passing Fancy? (1870-D); and Charles **Lawman** presents a nocturnal coupling in When We Get Together in the Moonlight and Oh Sweetheart, Where Are You Tonight? (1856-D). None of the race or southern series is of outstanding general interest.

Dance Records

The **Okeh** dance list is not long but it is consistently good. At the top I put 41251, one of the most characteristic and effective of the **Venuti Blue Four** releases, Goin' Home (not à la Dvorak) and My Honey's Lovin' Arms. Rube **Bloom's** choruses deserve a separate word of praise. Ed **Lang**, guitarist supreme, has an orchestra of his own with which he plays Hot Heels and Freeze and Melt on 8696. The former piece is very hot and slow but not too striking; the latter is first rate with some outstanding piano work. Frankie **Trumbauer** is up to his usual standard in a very nice tune, Nobody But You, coupled With Gotta Feelin' For You (41252). Smith **Ballew** turns in two disks, 41254 (Hittin' the Ceiling and Sing a Little Love Song) and 41256 (Just Another Kiss and S'posin'), S'posin' is the best performance, but there is some interesting fiddling on both sides of 41254. For the rest there are Ed **Lloyd** with smooth, deft versions of Pagan Love Song and I Get the Blues When It Rains (41250); Cleo **Gibson's Hot Three** in a shrilly hot coupling of Nothing But Blues and I've Got

Ford Movements in My Hips, the latter with grand shouting in the chorus (8700); Sam **Lanin's Famous Players** in quiet but rather monotonous performances of When My Dreams Come True and This Heaven (41257); and—from the International list—Paul **Tiessen's** Orchestra in highly amplified performances of Black Eyes and Shadows of the Past, both with much piano and accordion work (3534).

The **Victor** list has no really outstanding winner this month, but the first rank includes some good works by **Kenin, Arnheim, and Goldkette**. **Herman Kenin** offers three of Sophie Tucker's hits: He's a Good Man to Have Around and I'm the Last of the Red Hot Mammies (22005), and I'm Doing What I'm Doing for Love (22016). All are combined smoothness with sprightliness. On the other side of 22016 Gus **Arnheim** has a very nice version of I'm Feathering a Nest. **Arnheim** is also heard in Singin' in the Rain coupled with Shilkret's Your Mother and Mine on 22012. **Goldkette's** offering is 22027, Painting the Clouds With Sunshine and Tip-Toe Thru' the Tulips With Me, both of which are infinitely better than their titles. **Goldkette's** performances have a fine big surge, lots of sonority, and genuine animation. A very effective and danceable record. **Slim Lamar**—in the Southern series—plays good versions of Nancy and I've Got a Brand New Gal that are somewhat marred by over-prominence of the steady banjo beat (V-40093); **Ohman and Arden's** Orchestra is rather heavy but still vigorous in hits from "The Little Show," Or What Have You and I've Made a Habit of You (22017); **Boyd Senter** is very shrill but ingenious in Rich Man, Poor Man, Beggar Man, Thief, and I'm in the Jailhouse Now (22010).

Among the other **Victors** are **Shilkret** with his usual miscellany, the best of which is When We Get Together in the Moonlight (22023), an interesting arrangement and a rather hot performance. **Waring's Pennsylvanians** provide a fair coupling, To Be in Love. The other **Shilkret** performances are The Lonesome Road and Susanna (21996), Nobody But You (coupled with Waring's rather colorless Orange Blossom Time on (21997), Am I Blue? and Let Me Have My Dream (22004); Broadway Baby Dolls and Wishing and Waiting for Love (22019), and the Your Mother and Mine on 22012 mentioned earlier. **Rudy Vallee** brings up the rear with a colorless coupling of S'posin' and The One in the World (21998).

The **Columbia** dance releases is a long one and contains several first rate disks. In the first rank I should mention **Ben Selvin's** catchy, highly danceable performances of Junior and Miss You (1875-D); **Larry Siny**—a new name to me—in sprightly, attractive versions of Peace of Mind and Finding the Long Way Home (1855-D); the **Ipana-Troubadours** in an energetic There Was Nothing Else To Do and catchy Glimpse of Paradise (1881-D); **Clarence Williams** in one of the best of his many fine releases, 144434-D, a vibrant, sonorous In Our Cottage of Love and a magnificently strutting cakewalk, Them Things Got Me; **Sonny Greer's Memphis Men** (Duke **Ellington's** Orchestra) in Saturday Night Function and Beggars Blues (1868-D) that hardly rank with **Ellington's** best, despite a noteworthy piano solo in the latter piece; and two characteristically good **Ted Lewis** disks, 1882-D and 1854-D. The former record couples two hits with **Ted's** forthcoming talking picture "Is Everybody Happy," I'm the Medicine Man for the Blues and Wouldn't It Be Wonderful. The orchestra's obligatos to **Ted's** singing is particularly effective in the first-named piece. However the vividly contrasted coupling on 1854-D is more striking and deserves to rank with his best. Maybe—Who Knows? is highly nostalgic and Walkin' Around in a Dream lively and infectious.

Among the other **Columbias** are **Lombardo's Royal Canadians** in ultra-songful and sweetly sonorous versions of This is Heaven and Here We Are (1867-D); **Paul Whiteman** in turgid, undistinguished performances of Laughing Marionette and S'posin' on 1862-D, and Little Pal and Seventh Heaven on 1877-D; **Davie Bernie** in rather dull versions of those nature studies, I Want to Meander in the Meadow and The Bab-Bab-Babbling Brook (1874-D); **Harry Reser's Syncopators** very collegiate in The Whoopee Hat Parade and The Flippity Flop (1884-D—note the good instrumental and vocal wa-wa work); **Fred Rich** in very powerfully recorded versions of Used to You and Why Can't You (1878-D); and the **Mason-Dixon** Orchestra mak-

ing an auspicious debut in What a Day! and Alabamy Snow (1861-D).

An old and a new orchestra share honors among the many **Brunswick** winners. **Red Nichols** and his **Five Pennies** display their old resilient vivacity in Dinah and Indiana on 4373, their best record in many months. The newcomer is **George Belshaw** and his **K. F. A. B. Orchestra** of Lincoln, Nebraska, who turn in sparkling performances of Sweet Liza and You'll Recognize My Baby; the beginning of the former piece is particularly effective (4365). **Hal Kemp** does well—as always—with When My Dreams Come True and To Be In Love (4388). **Herbert Gordon** offers very individual versions of Canoe-oodle Along and Jericho; angular but curiously effective, and with much fiddle work. His Sweet Seventeen and Reaching for Someone (4394) are only fair, however. The **Cotton Pickers** turn in a fine record in 4404, My Sugar is Back in Town and Sweet Ida Joy. The playing is sprightly and piquant and the vocal chorus of the second piece is excellent. **Ben Bernie** is as interesting as ever in Here We Are and Please Let Me Dream in Your Arms (4385). Special praise goes to the celesta solo in the latter and the neat instrumental dialogue work just after the vocal chorus of the former. **Roy Ingraham** does well with a peppy Me and the Clock and That's Living (4366). The fiddle, wa-wa, and piano work are outstanding. The **Colonial Club** has a very danceable but powerfully recorded coupling of This Is Heaven and Especially You on 4351; **Earl Burnnett** has a good Low Down Rhythm on 4376 and a pleasing coupling of Singing in the Rain and Orange Blossom Time on 4375, but his Gotta Feelin' For You (on the other side of 4376) is less striking.

For the rest, **Al Goodman** has a good Yours Sincerely, coupled with the **Colonial Club's** My Heart Is Bluer Than Your Eyes (4364), marred by the vocal chorusing; **Roger Wolfe Kahn**, now a Brunswick artist, does a delightful job with Heigh Ho!, but is less effective in Pretty Little Thing (4374); **Meyer Davis** is decidedly colorless in Sorrows and Do Something (4411); the **Regent Club** and the **Castlewood Marimba Band** are both fair in their respective versions of Evangeline and Wonderful You (4379); **Bob Haring's** performance of S'posin is not particularly distinguished and the **Colonial Club's** You and I in the Moonlight is rather monotonous (4382); **Harold Stern** does mildly well with Sunrise to Sunset coupled with **Arnold Johnson's** smooth Tear Drops (4251); **Roy Fox** has a good Melody Man and Nobody's Fault (4384); the **Regent Club** plays Sleepy Valley and My Dear Waltzes (4370); and the **Castlewood Marimba Band** has a sentimental coupling of Little Love Canoe and When You Come to the End of the Day Waltzes (4403).

—Rufus.

Foreign Records

International. **Columbia** 12108-F, **Sannella's** Perfume of Roses and I'll See You Thru' has previously been reviewed among the Dance Records. The other **Columbia International** is 59055-F, Come to My Arms and Palace of Love Waltzes, played by **Don Avlon's** Orchestra. For **Odeon** **Paul Tiessen's** Orchestra plays very sonorous version of Black Eyes and Shadows of the Past on 3534. Among the **Victors**, **Toti Dal Monte's** arias from La figlia del Reggimento are reviewed elsewhere under "Vocal," and the **International Novelty Orchestra's** Dollar Princess Medley is reviewed elsewhere under "Light Orchestral." **Marek Weber** plays two very smooth tangos, I Kiss Your Hand Madame and Twilight, on V-14; the **International Novelty Orchestra** plays Only With You and Night Owls Waltzes on V-13; and the **National Military Band** gives fair performances of the Gladiator's Farewell and the Bells of Saint Malo, V-12.

Arabic-Syrian. **Columbia** is alone with oud solos by **Prince Mohiuddin** on 25-X, and popular songs by **Habib D. Nackkouzey**, tenor, on 50010-X.

Bohemian. **Odeon** offers dances by the **Velky Ceski** and **Ceska Tanecni** Hudba orchestras on 17353 and 17355 respec-

tively, and popular songs by Slava **Grossmann**, tenor, on 17354. The sole **Columbia** release on 137-F, parts 3 and 4 of the **Fiserova Sokolska Kapela's** Ceska Beseda.

Croatian-Serbian. The **Victor** feature is V-3011 whereon the **Akademsko Pevacko Drusvo "Obilic"** gives good choral performances of Moto Obilic and Hej trubacu. The pieces are less interesting than the singing, however. The **Muzika Kraljeve Garde** plays a two-part popular band medley on V-3010, and there are soprano solos by Teodora **Arsenovic** (V-3009) and sketches by the **Jovanovic** Company (V-3012). **Columbia** lists a two-part sketch by **Toplak and Vidak** (1130-F), folksongs by the **Huszar and Miskovic** Tamburica Orchestra (1129-F), and folksong by Vlado **Konstantinovic**, baritone (1131-F).

Cuban. Both **Columbia** and **Victor** offer extensive lists, most records of which are also released in the Spanish-Mexican supplements. Special praise should go to **Victor** 46140, whereon a good tango song, Arrabal, by Juan **Pulido**, is coupled with an excellent Cancion de la Rosa by Margarita **Cueto**. **Brunswick** issues songs by Pilar **Arcos** (40695) and dances by the **Sexteto Cardenas Cubanos** (40689).

German. There are no German releases this month from **Columbia**. **Odeon** has a particular strong list, topped by an excellent two-part record of the Blue Danube Waltz by the **Seiber Chorus** and Orchestra. The recording and performances are very effective (85206). The **Berliner Lehrer-Gesangverein** under the direction of Prof. **Ruedel** are heard in sonorous versions of Die Lorelei and Abschied (85205). Paul **Mania** plays two organ chorales, Crüger's Nun danket alle Gott and Stralsund's Lobe den Herrn (10540); and there are less significant records by the **Odeon Tanzorchester** (10538) and **Brouseks Military Band** (85207). The **Victor** list is less strong than usual. August **Batzem** accompanied by Marek **Weber's** Orchestra sings Am Rhein and Ein rheinisches Mädchen bei rheinischem Wein on V-6026; **Weber** himself plays Was der Onkel Doktor sagt and Wenn der weisse Flieder wieder blüht on V-6025; Max **Rostock** plays peasant zither solos on V-6024; the **Six Hungry Musicians** play potpourris on V-6023; the **Benisch Eisenschiml Gruppe** offers a two-part sketch on V-56020; and John **Kurucz** plays a two-part piano solo On the Banks of the Danube, on V-12. The last named record is the most interesting and is a good example of Hungarian pianism.

Greek. **Columbia** 56151-F, popular songs by the **Kefalonian Chorus**; 56152-F, a fox trot and waltz by the **Diomed Avlonitis Band**; 56153-F, instrumentals by the **Costas Gadinis Trio**. **Odeon** 82537, song by the **Roubanis Chorus**; 82538, dances by the **Rassias Orchestra**; 82539, songs by Diamanto **Vasilakou**, soprano. **Victor** V-8000, popular songs by A. **Dalgas**, tenor.

Irish. **Columbia** features Frank **McCowie** and the **Four Provinces Orchestra** on 33344-F, the **Flanagan Brothers** on 33345-F, Michael **Ahern** (All Erin is Calling Mavoureen and Paddy Duffy's Cart) on 33346-F, M. P. **McLaughlin's** violin solos on 33347-F, and a reel and fling by Frank **Quinn** on 33348-F. For **Victor**, Dan **Sullivan's Shamrock Band** plays dances on V-29042 and V-29044-6, and Murty **Rabbett** sings comic songs on V-29043.

Italian. As usual **Brunswick** features Gilda **Mignonette**, heard this month on 58167 and 58168. G. **Gioviale** sings original songs on 58153, Rosina **Giocosa** sings Sicilian songs on 58144, Artistide **Sigismondi** gives comic sketches on 58161, and Raoul **Romito** sings Italian versions of Irving Berlin's Marie and Where Is the Song of Songs for Me? on 58169. The **Columbia** leaders are 60034-F by the Prize-Winning **Banda Citta' Di Corato**; 14468-F, violin solos by Nullo **Romani**; 14467-F, Neapolitan songs by Ria **Rosa**; and 14464-F, accordion solos by Guido **Deiro**. **Odeon** features accordion duets by Caesar and Ralph **Pezzolo** (9449), dances by the **Orchestra Meluzio** (9448), marches by the **Orchestra Militare** (9447), and songs by G. **De Vita** (9445). The **Victor** headliners are V-12045 and V-12050, popular songs by Daniels **Serra** and Ada **Bruges** respectively. Following come V-12046, brilliant band solos by the **Royal Italian Marine Band**; V-12044, choruses by the **Squadra di bel Canto**; and V-12048, patriotic songs by Daniele **Serra**.

Lithuanian. **Odeon** 26092-4 are respectively baritone solos by **Butenas**, instrumental polkas, and duets by **Strumskiene and Petraitis**. **Columbia** 16136-F contains comic songs by F. **Stankunas**, baritone. 61004-F contains parts 3 and 4 of the Lietuviska Veseilia by the **Mahanojaus Mainerio** Orchestra.

Polish. **Okeh** lists five records (11423-7) featuring **Brominski and Marjewska**, the **Orkiestra Harmonistow, Pajakowski**, etc. The **Columbia** artists are **Ulatowski and Wejroch**, the **Ulozyl Orkiestra**, the **Ignacy Podorski** (18331-4-F). The **Victor** special is a twelve-inch sketch by **Wanat and Mlodziej** (V-66002), followed by miscellaneous records by **Merbel, Podoszka Czworka**, the **Orkiestra Majkuta**, **Jozef Brangel**, and **Pawel Faut**.

Roumanian. **Columbia** is alone with four releases of popular songs. The artists are G. **Folescue**, the "**Carmen**" Chorus, **Dragan Vasile**, and V. **Tincu** (31083-6-F respectively).

Russian. Lucy and Nikolay **Dontzovy** sing folksongs on **Columbia** 20178-F. The **Ushakowa Chorus** sings on **Odeon** 15107 and 15108, and **Shimba's Company** offer a Lemko sketch on 15109.

Scandinavian. **Victor's** list contains an unusual feature in V-24017, a recitation, "Life, Belief, and Prayer," by an eminent Swedish Archbishop, Nathan **Soderblom**. Bert **Leman** offers comic sketches on V-24016, and the **Jahrl Instrumental Quartet** plays dances on V-20008. For **Odeon**, **Dajos Bela's** Orchestra plays dances on 19281, Karl **Berhard** sings popular songs on 19278, S. O. **Sandberg** sings Schubert's Serenade in Swedish on 19279, and Jularnos' Ensemble plays instrumentals on 19280.

Slovak-Slovenian. **Columbia** is alone in the field with a csardas by Janyo **Gallo** (24114-F), a comic sketch by **Gellert's Company** (24115-F, folksongs by **Udovich and Lausche** (25112-F), and accordion solos by Frank **Lovsin** (25113-F).

Spanish-Mexican. The four companies all offer extended lists. Space permits only a few of the leading records to be singled out for mention. **Brunswick**: The Indian's Confession by **Tirado and Navarrette** (40656); dance songs by Pilar **Arcos** on 40690, 40698, and 40660; a sketch of the Dempsey-Tunney fight by the **Reyes de la Plena** (40677); dances by the **Marimba Chiapas-Mexico** on 40674-5; and songs by Milla **Dominguez**, soprano, with the **Orquesta Tipica** (40692). **Columbia**: waltzes by the **Orquesta Mexicana Columbia** (3548-X) and **Tipica Martinez** (3550-X), and songs on 3457-X, 3459-X, and 3551-X. **Okeh**: Tangos by **Dajos Bela's Orchestra** on 16600; accordion solos by E. **Vacher** on 16599, tenor solos by J. **Quevedo** on 16372, and selections by the **Banda Chihuahua** on 16371. **Victor**: the U. S. Army Band's release is reviewed elsewhere under "Band;" Marek **Weber** plays tangos on 46248; the **Marimba Centro-Americana** offers dances on 46093, 46099, 46121, 46122; **Angelillo, Munoz**, and **Evasena** sings "Flamenco" songs from old Spain on 81887, 81892, and 81901 respectively; the **Orquesta Internacional** plays dances on 46085 and 81857.

Turkish. **Columbia** issues popular songs by **Osman Bey** (40014-F) and **Selaheddin Bey** (40015-F), each ten-inch, \$1.00.

— S. F.

The photograph on the front cover of this issue is of Igor Strawinski, generally acclaimed the foremost modern composer. Strawinski records for Columbia exclusively. The recording of his performance of the Fire Bird Suite is reviewed on page 384.

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Photograph on front cover: *Igor Stravinski*,
exclusive Columbia artist.

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